UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P.M.	January 7, 1960
	PROGRAM	
Meditation (from "Thais")	William Harpe, plane (Soppor)	Jules Massenet Arranged by M. J. Isaac
tocoooti	Wayne Tyler, clarinet (Seale) Mary K. Jones, piano	Tony solite polite (Co)
Danseuses de Delphes .	(4) 140) (414)	. Debussy
	Bonnie Waugh, piano (Aldrich)	
Lungi Dal Caro Bene .		. Antonio Secchi
Nina	Giov	vanni Battista Pergolesi
	Kyle Lindsey, baritone (Smith) Carol Weiss, piano	Const difference than
Sonata #3 · · · · · Largo Allegro Adagio Spiritoso	(party) the hy hard atalia	. Johann Ernst Galliard
	John Albrecht, trombone (Lyon) Mary Helen Romine, piano	
Intermezzo, Op. 118, No. 2		Brahms
Ja	nice K. Beanblossom, piano (Ald	rich)
Honor and Arms (from "Sams	on")	Handel
	ymond Thomas, bass-baritone (Sm lliam Harpe, piano	ith)

Sonata, Op. 10, No. 2 . Allegro Allegretto Presto	• • •	1100 F.	٠		. Beethoven
Jules Managed of Managed	William Harp	e, piano (Hopper)		
Am junsten Tag (from the "!	Madchenli eder	on)	•	•	. Brahms
Adieu, notre petite table	(from "Manon")	0 0	o	. Massenet
Yabriel	Grace Wieck Carol Weiss		(Smith)		
	so (Alderich)		Bonnie .		
Partita in B ^b major Praeludium Gigue	0 0	0 0		0	. J. S. Bach
Sonata in E ^b major, Op. 27 First movement: Andant			0 0	•	. Beethoven
1	Mary Helen Ro	mine, pian	o (Aldric	eh)	
Sonata for Unaccompanied V: Adagio Fugue	iolin, G mino)	g 6	е	Bach

SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, January 9, 1960

	Cathy Louis, pianist (Gittli) Christine Louis, accompanist
Neighborhood Parade Kangaroo	Frances Clark Frances Clark Frances Clark Frances Clark Frances Clark Frances Clark
On a Branch That Swings . The Dragon	Frances Clark Frances Clark Medva Margulies, pianist (White)
Gavotte	Barbara Stutzke, pianist (Murray)
Minuet in G	
Minuet K. 2	Susan Porter, pianist (Murray)
	Sudy Shapiro, violinist (Schneider) Sayle Mills, accompanist (Anderson)
March	avid Harper, pianist (Murray)
Minuet in A minor B	arry Simon, pianist (Schreiber)
To a Wild Rose L'Avalanche	
Sonatina, Op. 20, No. 1 Rondo Allegro	usan Lyndon, pianist (Spalding)
The New Doll, Op. 39, No. 9. Elfin Dance, Op. 12, No. 4.	

Ballade in D minor, Op. 10, No. 1 Brahms
Ballade in D major, Op. 10, No. 2 Brahms

Marshall Primack, pianist (Anderson)

Steinway Piano

This is the eighth recital during the 1959-60 season. The next recital will be held on Saturday, January 16, 1960, at 10:30 a.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PREPARATORY DEPARTMENT

presents

LOUIS NAGEL, pianist

pupil of Dwight Anderson

Gardencourt

4:00 p.m.

January 10, 1960

PROGRAM

I

Gavotte

Bourrée Loure

Gigue

II

Marcia funebre sulla morte d'un eroe Allegro

III

INTERMISSION

C major
A minor
G major
E minor
D major

B minor
A major
F-sharp minor

E major C-sharp minor B major

G-sharp minor F-sharp major E-flat minor D-flat major B-flat minor

A-flat major
F minor
E-flat major
C minor

B-flat major G minor F major

D minor

STEINWAY PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	12:00 P.M.	January 12, 1960
	PROGRAM	
But Who May Abide (from	n "The Messiah")	. Handel
	Eugene Cassaday, baritone (Smith) William Harpe, piano	
A STATE OF THE PARTY OF THE PAR	lagio ondo	Mozart
0	Bruce Brumley, clarinet (Nelson) Michael Neely, piano	(A) statemen
The Secret		. Gabriel Faure
Von ewiger Liebe .	• • • • • • • • • • • • • • • • • • • •	Johannes Brahms
	Michael Neely, baritone (Smith) Gayle Mills, piano	
Menuet (from "LeTombeau	de Couperin")	. Maurice Ravel
	Ann Gilligan, piano (B. Owen)	
Salee, Salee and Ave Ma	ria (from "Otello")	. Verdi
	Carole Jordan, soprano (Smith) Gayle Mills, piano	
Andante et Scherzo .	o o o e o o o	Barat
	Bernard Sanchez, trumpet (Raper) Mary Raper, piano	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	12:00 P.M.	January 14, 1960
	PROGRAM	
Sonate #1, in A minor . Cantabile Spiritoso e staccato Largo e staccato Yornpipe Vivace	4 OF L	Galliard
	Terry Cravens, trombone (Lyon) Mrs. Harold Wich, piano	
Fugue in C minor .		. J. S. Bach
Sonata for Trumpet Sehr ruhig	Carole Gittli, organ (Hopper)	. Paul Hindemith
Ш	Mary Ann Byrd, trumpet (Raper) Mary Raper, piano	
Fuge in D minor		. J. S. Bach
	Nancy Hancock, organ (Hopper)	
Preach Not Me Your Musty Ru When I Have Sung My Songs O del mio dolce ardor.		Arne Ernst Charles stoph Willibald von Gluck
	Archie Coons, baritone (Smith) Yvonne Driskell, piana	
Toccata tertia	, , , , , , , , , , , , , , , , , , , ,	. Johannes Speth (1693)
Toccata septima	0 0 0 0	. Johannes Speth (1693)
	Tiffany Ade, organ (Hopper)	(10/)
Partita in B minor Sarabande Double Bourree Double		Bach
DOUDTE	Kristine Beck, violin (Kling)	
Fugue in G major		Bach
	Mary Kay Jones, organ (Hopper)	The state of the s

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, January 16, 1960

Gardencourt

10:30 a.m.

London Bridge

Dance

English Kabalevsky

Hilda Gudmundsson, pianist (Wagner)

Prelude in Db

Gliére

Barbara Roles, pianist (Gittli)

In Lydian Mode ... from Mikrokosmos, Vol. 2

Bartok

Jeanette Sarbo, pianist (Driskell)

March in D

from the Anna Magdalena

Bach Notebook

Billy Engebretson, pianist (White)

Allegro

T. H. Fiocco

Sherrin MacDonald, violinist(Kling) Bobbye Ossman, accompanist (D. Owen)

Steinway Piano

This is the tenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held January 23, 1960 on Saturday at 10:30 a.m.

CHAMBER MUSIC SOCIETY (Affiliated with University of Louisville)

Presents

THE ALBENERI TRIO Ward Davenny, Piano Giorgio Ciompi, Violin Benar Reifetz, Cello

The Playhouse, Sunday, January 17, 1960, 3:30 P.M.

PROGRAM

Trio in E Flat Major, Opus 70, No. 2 BEETHOVEN

Poco sostenuto - Allegro ma non troppo

Allegretto

Allegretto ma non troppo

Allegro

Fantasie for Violin and Piano in C Major, Opus 159. . . SCHUBERT

Andante molto - Allegretto - Andantino
(Theme and Variations on the song "Sei Mir Gegrüsst")

Allegro - Presto

INTERMISSION

Colbert-LaBerge Concert Management 105 West 57th St., New York City

Records: Mercury Classics

The Steinway Piano is played at this concert.

Next Concert in the 'Series

Amadeus Quartet, Sunday, February 14, 3:30 P.M.

SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, January 23, 1960

Gardencourt	10:30 a.m.
Gavotte	· · · · A. Diller
	Barbara Stutzke, pianist (Murray)
Invention	Stanley Shostakovich
	David Hays, pianist (Anderson)
Indes Labrida	
Variations	· · · · · · · · Bartok
Rigadoon	Barrett Babell
menre	olspanour eller
(nosrebnā	William Stalnaker, pianist (Anderson)
Spring Time	Saenger
tallati-traditos	
	Charlotte Judd, violin (Schneider) Graeme Gilmore, accompanist (D. Owen)
Bourree	From the "Anna Magdalena"
	Bach Notebook
	Mary Lusky, pianist (White)
Dance Caprice, Op. 28, No.	3 Grieg
	Sylvia Shaw, pianist (Murray)
Languid Dance	
	Richard Hays, pianist (Anderson)
Fantasia in D minor	
5 German Dances	Schubert
	Gary Hicks, pianist (Anderson)
4 Ricreazioni Pianistiche a) Arlequinade b) Danse Russe c) Berceuse d) Triomphe	
	Barbara Roles and Beth Moeller, pianists (Gittli)

Three 2-Part Inventions . G minor A major E minor		THE STATE OF THE S		• Bach
Ma	rtha Mahin, pi	ianist (Anderso	m)	
Romance in F-sharp major, Op.		pianist (Ander	eson)	. Shumann
From French Suite in E-flat Allemande Courante	• • • •		• •	. Bach
	rtha Nason, pi	ianist (Anderso	n)	Invention
Sonata in D major		4	• • •	. Haydn Mendelssohn
Ma	ry Catherine (Quillen, pianis	t (Anderson)	Variation Marmpipe.
Marche Grotesque	• • • •		• • •	. Sinding
Ga	briel Gruber,	pianist (Ander	son)	
Marche Militaire in D major	• • • •	• • •	Schul	ert-Riegger
Ga (A	briel Gruber a	and Gregory Coi (D. Owen)	n, pianists	

Steinway and Baldwin Pianos

This is the eleventh recital of the Preparatory Department during the 1959-60 season.

UNIVERSITY OF LOUISVILLE

ROBERT WHITNEY, DEAN

presents

THE UNIVERSITY CHOIR

Walter Dahlin, Director

Annual Concert Tour, 1960

UNIVERSITY CHOIR 1960

REPERTOIRE

I Am The Resurrection And The Life Heinrich Schutz
Benedictus Emile Paladilhe
Glory Be To God Jean Berger
God Is Gone Up
Lullaby For Christmas Normand Lockwood
Four Carols (SSA and Celesta) Wilfrid Mellers
The Lamb Earl George
The Highlands Of Heaven James Wood
Plenty Good Room Arr. W. H. Smith
Immortal Love
Three Lovely Birds From Boarding
Three Lovely Birds From Paradise
Love In Grief F. Melius Christiansen Oh! Boys Carry Mo. II.
Oh! Boys, Carry Me 'Long Stephen Foster
Lane County Bachelor Dickson & O'Hara

The University Choir was organized in 1956 and is open to all students of the University of Louisville. The Choir sings for various university functions and regularly participates in the presentation of one or more major works as guests of The Louisville Orchestra or the University Choral Union. This is the Choir's second annual tour.

CHOIR MEMBERS

SOPRANO	TENOR	ALTO
American Realism		
Antoinette Booker	Bruce Brumley	Patricia Buckner
Gayle Mills	Lloyd Collins	Billie Cash
Gwyn Mills	Charles Mallory	Joan Cooper
Margaret Morton	Michael Neely	Yvonne Driskell
June Noble	Don Peterson	Ann Gilligan
Annette Offutt	Terry Sammons	Bot bye Ossman
Linda Owen		Ruth Triplett
Sherree Owens	BASS	Bonnie Waugh
Mary Helen Romine		Carol Weiss
Grace Wieck	John Albrecht	
	Terry Cravens	
	John Dennes	
	Kyle Lindsey	

ITINERARY, 1960 TOUR

Edward Owens Naymond Thomas

Jan.	24	Fourth Avenue Methodist Church, Louisville, Kentucky
Jan.	25	Corydon Central High School, Corydon, Indiana
Jan.	25	St. Paul's Episcopal Church, Henderson, Kentucky
Jan.	26	Owensboro High School, Owensboro, Kentucky
Jan.	26	Brook Hollow Baptist Church, Nashville, Tennessee
Jan.	27	Hillsboro High School, Nashville, Tennessee
Jan.	27	First Baptist Church, Bowling Green, Kentucky
Jan.	28	Bowling Green High School, Bowling Green, Kentucky
Jan.	28	Everybody's Church, Lexington, Kentucky
Jan.	29	Henry Clay High School, Lexington, Kentucky
Jan.	29	Franklin County High School, Frankfort, Kentucky

Feb. 9 Southern Division Convention, MTNA, University Rotunda, Louisville

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

RECITAL

BY PUPILS OF

RHODA GREEN

2:00 p.m.

Gardencourt

January 30, 1960

Minuet in G Major

Bach

Linda Broyles

Sing a Song of Sixpence Over the Meadow

American Lithuanian

Chris Alves

Valse in A Minor

Grieg

Sandee Sexton

County Fair Sailing

Clark Clark

Ann Bogard

Sailing Butterflies

Clark

Clark

Maribeth Sproles

Raking Leaves Under the Trees

Rodgers

Ann Bogard

Maribeth Sproles

Sonatina in C Major

Weber

Sydell Stone,

accompanied by Rhoda Green

Waltzes from Opus 9a

Schubert

Janice Simons

Children Skating Strolling Musicians

Rebikov

Rebikov

Cathy Ruhlen

Nocturne in Bb

Field

Bonnie Kraus

Spiegel ter Orgelmacker vir Organisten allen Scissen vir freidt fo Orgel fakt oder macht lasten spiskringlich, durch een habiteiten pen vir lieuferichen Wepfer Umole Schiefen Phalagravischen Organist antiel verfahr vir vir Konciller Taipeileber maiestar fonen tielicher betrybüg vir Lepnadüg aufgenicht vir auspangt.



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents presents

Francis Hopper, Organist

in

Three Programs of the Organ Music of Johann Sebastian Bach On the newly acquired classic-type Schlicker Organ

Gardencourt, Sunday afternoons at 4:00 p.m.

February 7

March 13

April 10

Fantasia and Fugue in A Minor
Chorale Prelude, Valet will ich dir geben
("Farewell I gladly bid thee")
Sonata V in C Major
Allegro Largo Allegro
Interval
Chorale Variations, "O Gott, du frommer Gott"
Two Chorale Preludes,
 Christ lag in Todesbanden (Cantus Firmus in Alto)695 ("Christ lay in bonds of death")
2. Christ lag in Todesbanden (Fantasia)718
Concerto I in G Major (After a concerto by Johann
Ernst von Sachsen-Weimar)

^{*} Numbers refer to Schmieder's Thematic Catalog of Bach's Works

BWV*
Prelude and Fugue in G Minor535
Two Chorale Preludes,
1. Jesu, meine Freude
2. Ein' feste Burg ist unser Gott
Sonata IV in E Minor
Interval
Fantasia (or Concerto) in G Major
Fantasia with Imitation, in B Minor563
Chorale Prelude, Nun freut euch, lieben Christen g'mein
Concerto IV in C Major (In one movement)

Prelude and Fugue in C Minor549
Two Chorale Preludes,
1. Vom Himmel hoch da komm' ich her701 ("From Heaven above to earth I come")
2. Vom Himmel hoch da komm' ich her700 (Cantus firmus in the Pedal)
Sonata I in E-Flat Major
Interval
Chorale Variations, Sei gegrüsset, Jesu gütig
Pastorale in F Major
Passacaglia and Fugue in C Minor

"The articulate tones of the classic organ fall on the ear as a revelation. Study of these sounds leads to the realization of principles which have vital meaning for us in the making of organs and the playing of organ music today. In a booklet published in 1906, Albert Schweitzer discusses several basic principles which "will determine the action of an organ and the quality of its tone." It is a tribute to his perceptive genius that his reasoned conclusions are as vital today as when they were written. In fact, a lot of us are just catching up to the point of artistic discernment possessed by Schweitzer a half century ago.

The genius of the organ is for the performance of polyphonic music. But whether that music be the exhilarating fabric of a Bach fugue, the romantic polyphony of Reubke, Rheinberger, Franck, or the modern writing of Hindemith, it will sound at its best in the musical terms of the classic organ. That a Stradivarius is excellent for the whole range of violin literature should surprise us no more. On hearing the best of romantic and modern compositions played in the slightly fastidious tones of the classic organ one is no longer bemused by the idea that the organ needs a variety of essentially cinema sounds under the guise of romantic voices.

The organ must be placed "high and free" as Schweitzer puts it, the purpose being not to produce more volume but to allow clear and articulate voicing of pipes.

If there is one thread that runs right through many distinguished instruments, it is the articulate, buoyant and musical character of tone gained from unnicked pipes. Such pipe speech affords expressiveness and conviction in a phrase. A legato phrase is clearly articulated, not a crawling smear. Quite absent is the spongy pipe speech, the oozing into sound so typical of our organs, and so unmusical. Instead, the instant of attack, in many ways the exciting part of a musical tone, parallels the natural accent of wind instruments. A consonant of articulation launches the vowel of sound. In their successive beginnings, sounds challenge the ear, and the ensuing continuity of tone takes on added texture and character. Just listen for yourself!"

LOUISVILLE Community Concert Association

Presents

GIORGIO TOZZI

Bass-Baritone

Metropolitan Opera Association San Francisco Opera Association

MAX WALMER at the Piano

1959

1960

	Program	
I.	Il mio bel foco	Marcello . Scarlatti Cimarosa
II.	Madamina (Leporello's Catalogue Aria from "Don Giovanni")	. Mozart
III.	Four Serious Songs (Vier ernste Gesänge)	Brahms
	Intermission	
IV.	Two Arias	Verdi
V.	Songs based on poems by T. S. Eliot	Paul Reif

COMMUNITY CONCERTS INC.

affiliated with

COLUMBIA ARTISTS MANAGEMENT INC. 113 West 57th Street . New York 19, N. Y.



Program Notes

	I.
Il mio bel	foco
ceas	In my heart the flame burns. Whether thou art near or far, the glow never es.
	Metropolitan Opera Association
Gia il sole	e dal Gange Scarlatti
1502	"O'er the Ganges the Sun God now launches his splendor; Morn's teardrops he staunches with touch warm and tender.
	His rays dethrone the nightly shadows with golden beaming; While gemming the meadows with stars brightly gleaming."
Resta in pa	ace idol mio
tuaniA .	Rest in peace my idol and think no more of the one I loved.
	Till Treat Serious Songs (Viet emate Geginge)
	II.
Madamina	(Leporello's Catalogue Aria from "Don Giovanni") . Mozart
catalo for t Lepo	In Madamina, Leporello, servant of the most celebrated lover of all time, ogues with malicious glee the innumerable amorous adventures of his master, the benefit of the latest victim, the unfortunate Donna Elvira. The rascal rello enjoys the recital and the effect it creates, which gives a tragi-comic cter to the famous aria.
	III. and see on short a company
Four Seriou	is Songs (Vier ernste Gesänge)
sons	Denn es gehet dem Menschen — One thing befalleth the beasts and the of men — the beast must die, the man dieth also; to beast and man one h is given, and the man is not above the beast. For all things are but vanity.
	Ich words mich S. I.

Ich wandte mich - So I returned and did consider all the oppressions done beneath the sun. And there was weeping and wailing from those that were

oppressed, and had no comfort.

O Tod, wie bitter — O Death, O Death, how bitter are thou unto him that dwelleth in peace — to him that hath joy in his possessions.

Wenn ich mit Menschen — Though I speak with the tongues of men and of angels and have not charity, then am I become as a sounding brass or a tinkling cymbal. Now abideth faith, and hope, and charity, these three; but the greatest of these is charity (love).

Intermission

				IV									
Tu sul labbro, f	rom	"Nabu	cco" .							1320		Ve	rdi
The I	High	Priest,	Zacharias,	of	the	Jews	is	about	to	enter	the	palace	of

The High Priest, Zacharias, of the Jews is about to enter the palace of Nebuchadnezzar in order to try to convert the daughter of the king to the Jewish faith. In the aria he calls upon Jehovah to enable him to dispel the powers of darkness which envelop the land of Babylon.

This well-known aria opens the second act. The scene is a secluded strip of shore bordering the Mediterranean. The Sicilian physician, Dr. Provida, exiled these many years by the French in authority over the island, has returned secretly to take part in the massacre of the hated foreigners, set for Easter Monday — the signal to be the ringing of the Vesper bells. His first words on landing are an impassioned outburst of love for his beloved Sicily: "O Palermo, my adored homeland! Lift up thy head — throw off the yoke of the oppressors! Regain thy lost splendor! Sicilians, rise up, press on to honor and victory!"

Lines to a Duck in the Park

Lines to a Persian Cat

Lines to Ali Beg

Lines to Ralph Hodgeson, Esq.

usic

Teachers

National

Association
(Founded 1876)

SOUTHERN DIVISION
THIRD BIENNIAL CONVENTION

OFFICIAL PROGRAM BOOKLET

Louisville, Kentucky February 9-12, 1960 Kentucky Hotel

THE NATIONAL GUILD

of

PIANO TEACHERS

Sponsors the

- International Piano Guild
- American College of Musicians
- National Fraternity of Student Musicians
- Piano Hobbyists of the World
- American Pianists Guild

GUILD PUBLICATIONS INCLUDE THE:

- National Directory of Piano Teachers
 - A Guild Roster of Membership
 - Guild Syllabus
 - Piano Guild Notes Newspaper

THE GUILD'S CHIEF PROJECTS ARE:

- The National Piano Playing Auditions
- The Annual Composition Test
- The International Piano Recording Festival

PURPOSE

The National Guild of Piano Teachers, founded in 1929, and incorporated not-for-profit, offers its members constant, worth-while goals for themselves and for every pupil in their classes. It has standardized a piano curriculum embodying chronologically the best in piano literature of all time with stress on the works of American composers. It provides a sensible classification for piano pupils through seventeen years (and beyond) of study, a ladder for all to climb that challenges the capabilities of the most gifted while offering encouragement for the slow, with suitable rewards for the attainment of each goal, in certificates, fraternity pins, diplomas, medals, scholarships and cash prizes totaling more than \$50,000.00 annually. Guild projects are organized similar to sports events based on sound musical, scholastic principles, with each entrant a winner (if at all passable) who receives an award commensurate with his attainment. As important as any of these attractions is the wide range of publicity on a national scope the Guild gladly gives each member (student or teacher) who does anything worthy of note through its magazine connections and its newspaper, Piano Guild Notes, with annual notice of student National Winners and diploma recipients in the Guild Yearbook. The Guild impresses parents with the five reasons for their children's piano-playing: It develops the mind, affords means of livelihood, fits for civic community service in church, school, club, and social life, is a cultural asset, and an ideal, all-weather, life-time hobby.

Write to Irl Allison, A.M., Mus. Doc., Founder-President,

Box 1113, Austin, Texas

President's Greetings



A hearty welcome is extended to all MTNA members and friends attending this Third Biennial Convention of the Southern Division.

You will soon realize that the programs listed in this booklet have been prepared and planned to give the finest of listening experiences through many artistic performances and a wealth of information to stimulate your thinking. It is hoped that the creative aspect of many of these programs will serve as an inspiration to you in your search to solve many of the problems which confront our profession.

Each state within the Division has contributed much to this Convention and many dedicated musicians have come to us from other

Divisions, giving us another opportunity to evaluate our accomplishments in the furthering of our ideals in our chosen field of musical expression, whether it be that of the teacher, performer, composer or historian.

The greater part of our membership is made up of the private teachers, many of whom never find it possible to attend fine conventions such as this. It is hoped that you will share the inspirations and new ideas gained here with many of our friends back home. You are the leaders and must give of yourselves unselfishly.

Deepest gratitude is here expressed for the tireless, thorough and enthusiastic work of our Program Vice President, Roger Phelps, our Local Chairman, Walter Dahlin, the many performers and lecturers, the many section chairmen and committee members who have made possible the execution of the Southern Division Executive Committee's Planning.

I hope that from this meeting you will gain a renewed faith in the importance of MTNA to the future of music in this country and a personal assurance that you, the individual music teachers, have a real and vital part in that future.

Sincerely yours,

WILLIS F. DUCREST, President Southern Division Music Teachers National Association, Inc.

Howard Kasschau Howard liasschap PIANO COURSE



TEACH ME TO PLAY	85
FIRST BOOK	1.25
SECOND BOOK	1.25
ensemble book (to be used wit "Teach Me To Play") 1 Piano, 4-Hands or 2 Pianos, 4-Hands FIRST GRADE PEDAL BOOK NOTE SPELLER	60

NEW SCHIRMER SELECT PIANO MUSIC SERIES

Compiled by Howard Kasschau from Best Sellers

FOR EARLY GRADES 1.00 . FOR INTERMEDIATE GRADES 1.50 . FOR ADVANCED GRADES 1.50

G. SCHIRMER 3 East 43rd Street, New York 17, N. Y.

PEABODY CONSERVATORY OF MUSIC

PETER MENNIN, Director

Courses offered in all major fields fulfilling the requirements for

BACHELOR OF MUSIC DEGREE — MASTER OF MUSIC DEGREE THE CERTIFICATE AND ARTIST'S DIPLOMA

THE FACULTY INCLUDES:

ERNO BALOGH JOSEPH EGER

DANIEL ERICOURT

LEON FLEISHER.

ROBERT GERLE

LASZLO HALASZ

IFOR JONES

WILLIAM KROLL

MIECZYSLAW MUNZ

ELEMER NAGY

LUIGI SILVA

JUSTIN WILLIAMS

JOSEPH VICTOR LADEROUTE

For Catalog and Information:

The Registrar

l East Mt. Vernon Place

Baltimore 2, Maryland

Southern Division

Music Teachers National Association, Inc.

THIRD BIENNIAL CONVENTION

Program Index

Ι

CONVENTION SUMMARY SCHEDULE 2	4, 2
II	
GENERAL SESSIONS 19, 32	2, 3
SECTIONAL MEETINGS	
American and Contemporary Music	
Certification23 Church and Organ Music	1
College MusicCouncil of State and Local PresidentsS Music in Therapy	9, 34
Musicology	7, 31
Piano: Senior	37
School Music	38
Student AffairsTheory: College	23
Theory: Elementary	34
Wind and Percussion	
MTNA Theory-Composition SectionNASM Area Meeting	33
State Association Meetings Florida SMTA	
Kentucky MTATennessee MTA	13
Division Executive Committee	39
CONCERTS, RECITALS AND MUSICAL INTERLUDES (Chronological Listing) The Southern Baptist Theological Seminary Choir William C. Bushnell, Conductor	11
College Student Recital11,	
Jerome Sampson, Robert Townsend, William Henderson, Edna Hanks McCoy, Barbara Foster, Linda Walters Byrd and Abbie Terry, pianists; Josephine D'Arpa, contralto; T. David Moore and Mary Lou Galen, violinists.	

PROGRAM INDEX—Continued

Francis Hopper, organist	13
University of Louisville Choir Walter O. Dahlin, director	
University of Louisville Symphonic Wind Ensemble Leon Raper, conductor	15
University of Louisville Brass Choir Ernest Lyon, conductor	
University of Louisville-DuPont Manual High Combined Brass Cl Robert Griffith, conductor Leon Raper, conductor	hoirs
William Summerville, pianist	19
Louise Harwell, George Lucktenberg Mary Raper piene	17
Jerrie Lucktenberg, Nina Geverts, violin Leon Raper, Bernard Sanchez, trumpet Bennett Reimer, oboe; Dudley Howe, French horn Mildred Kemp, trombone; Leon de Loach, baritone Juanita Kirkpatrick, mezzo-soprano Richard Edwards, opera director	
Mississippi State College for Women Chorale Sigfred Matson, conductor	
William Race, pianist	21
The Madrigalians, George Peabody College for Teachers Irving Wolfe, conductor	
Jerrie Cadek Lucktenberg, violinist	23, 27
George Lucktenberg, pianist	27
Claire Palmer, pianist	27
DuPont Manual High School Instrumental Groups Robert Griffith, director	
Cornelia Sills, Robert Smith, Marcia Ellis, Louis Nagel and Linda Lockett, pianists; Carol Higgins, soprano	9, 30
Robert Whitney, conductor Audrey Nossaman, soprano Benjamin Owen, pianist	
The University of Kentucky Woodwind Quintet31 The University of Kentucky Brass Choir Leon Raper, director	, 34
Mississippi Southern College II	31
Warren Joseph, conductor University of Louisville Woodwind Quartet Marjorie Jackson, director	32
	33

PROGRAM INDEX—Continued

The Kentucky Opera Association of Louisville		
Moritz Bomhard, director		35
Charme Riesley, soprano Bonnie Bounnell, mezzo-soprano		
John Deis, tenor Richard Dales, baritone		
Doris and Benjamin Owen, pianists	35,	, 36
Leon Raper, trumpet		
Mary Raper, pianist		35
Lucille Haney, soprano		36
Margaret Allan, pianist		36
Joela Jones, pianist		36
Reynaldo Reyes, pianist		_37
Bloom and Belknap Schools Elementary Chorus Alma C. Kriete, director		38
The Southern Baptist Theological Seminary Male Chorale John Sims, director		.38
Indiana University Philharmonic Orchestra Tibor Kozma, conductor		39
EXHIBITORS		.45
OFFICERS AND COMMITTEES		
National Officers and Executive Committee		44
Division Officers and Executive Committee		40
Convention Section Chairmen	F1070 3	41
Local Committees		41
State MTA Officers	42,	43
III		
GROUP BREAKFASTS AND LUNCHEONS		
Florida MTA Breakfast		15
Kentucky MTA Breakfast	1	15
Delta Omicron Luncheon	2	21
Phi Mu Alpha Sinfonia Luncheon	2	21
Sigma Alpha Iota Luncheon	2	11
American String Teachers Association Luncheon	3	12
National Association of Teachers of Singing Luncheon	3	2
Council of State and Local Presidents Luncheon		9
MTNA Biennial Luncheon	3	8
Organ and Church Music Luncheon		9
Reception and Tea for MTNA Members	1	3
Dinner Hour, University of Louisville	1	3

Distinctive PIANO Material for STUDY • PERFORMANCE

MARVIN KAHN

- * THEORY PAPERS (In 3 Books)
 - The complete set of theory papers designed to take the student from the beginning grade level (Book 1), to lower intermediate grade level (Book 2), to upper intermediate grade level (Book 3). Widely used. Book 165 Book 2 1.00 Book 3 1.00
- * NOTE SPELLER AND EAR TRAINING BOOK

A progressively-graded reading, writing and ear training book for the beginning piano student. Contains a wealth of excellent study material. .85 (Ideal companion book to Kahn's Theory Papers—Book 1)

HAZEL COBB

- * 1st SOLO ALBUM
 - 24 delightful solos for the young pianist, in big notes. Suitable as recital
- * 2nd SOLO ALBUM
 - 18 imaginative, original solos, in big notes. Colorful, appealing music for
- * SONATINA ALBUM

Four melodious Sontinas, each in three movements, for the young pianist. Written in the style of the classics. . . .

Also the noted Edition: SONATAS by BEETHOVEN, in three volumes, edited by Harold Craxton, notes by Donald Tovey. From the world-renowned catalog of THE ASSOCIATED BOARD OF THE ROYAL SCHOOLS OF MUSIC, London, England—(Mills Music, Inc.—Sole Selling Agent). Catalog available upon request. Send for free catalogs and thematic booklets.

MILLS MUSIC, INC.

1619 BROADWAY

NEW YORK 19, N.Y.

GREETINGS FROM

THE ALABAMA MUSIC TEACHERS ASSOCIATION

WILBUR H. ROWAND President

ROY MCALLISTER MRS. J. R. MURRAY HUGH THOMAS MRS. ALMA HALL

Vice-Presidents

Secretary

MRS. REBECCA WHITE

Treasurer

MRS. LOUISE BELL

Annual State Meeting, March 4-5, 1960

Howard College

Birmingham, Alabama

THIRD BIENNIAL CONVENTION SOUTHERN DIVISION

MUSIC TEACHERS NATIONAL ASSOCIATION

LOUISVILLE, KENTUCKY

FEBRUARY 9-12, 1960

HEADQUARTERS-KENTUCKY HOTEL

TUESDAY, FEBRUARY 9

8:00 a.m 5:00 p.m.—REGISTRATION	Mezzanine
S. Turner Jones, in charge	
8:00 a.m 5:00 p.m.—EXHIBITS	Mezzanine

Charles A. Lutton, in charge

9:00 a.m.-12:00 Noon—COUNCIL OF STATE AND
LOCAL PRESIDENTSTerrace Room

Chairman: Merle Sargent, Miami, Florida

Presiding: Merle Sargent

Topic: "What Do We Offer Our Members?"

"Administration"

"The State Convention"

"Activities Between Conventions"

Question and answer period: audience participation
(All local and state association officers are welcome to participate)

12:00 Noon - 1:00 p.m.—LUNCHEON OF COUNCIL OF STATE AND LOCAL PRESIDENTS ______Terrace Room

Merle Sargent, in charge

1:00 p.m. - 2:00 p.m.—ORGAN AND CHURCH MUSIC LUNCHEON

(Complimentary) Southern Baptist Theological Seminary (Transportation will be provided from Kentucky Hotel)

For college and university teachers interested in or teaching in the area of church music.

1:00 p.m. - 2:00 p.m.—SOUTHERN DIVISION EXECUTIVE

COMMITTEE MEETING ______Parlor A.

Presiding: Willis Ducrest, President, Southern Division, MTNA

2:00 p.m. - 3:30 p.m.—SECTIONAL MEETINGS

p.m. 0.00 p.m. Dietrettini inde

A. AUDIO-VISUAL Mirror Room

Chairman: Nolan Sahuc, Southwestern Louisiana Institute, Lafayette,
Louisiana

Presiding: Nolan Sahuc

Guest Speaker: Edward H. Cleino, University of Alabama, University,
Alabama

Topic: "Television: A Challenge To Music Education"

Movie: "Music Time" presentations from the Alabama Educational Television Network.

Discussion to follow program

Exhibitors have arranged to display audio-visual aids and equipment



An Artisan's TOOLS

are IMPORTANT

In the art of teaching piano, especially, the DEPENDABILITY of an instrument is of first consideration. Superior Quality, inspiring Tone, ease of Action—even Styling—all contribute something, each in its own way, to successful teaching and to pupils' progress, pleasure, and sustained enthusiasm.

THE STEINWAY PIANO is thoroughly endowed with these essential qualities. No other piano so completely provides SO MANY of the subtle advantages that mean so much to both teacher and beginner and their mutual satisfaction.

STEINWAY & SONS LONG ISLAND CITY N. Y.



GREETINGS FROM THE

Mississippi Music Teacher's Association

(Organized 1955)

We are proud to be a part of the Southern Division of the Music Teachers National Association, and wish to extend to the division congratulations on its third biennial convention.

Officers of the Mississippi Music Teachers Association:

President Grady Cox, Mississippi College, Clinton

Vice-President George Muns, Delta State Teachers College, Cleveland

Secretary Mrs. Rudolph Matzner, 3493 Grand View, Meridian

Treasurer George Cribb, Mississippi College, Clinton

We extend cordial wishes for you to visit often in the Magnolia

TUESDAY, FEBRUARY 9

B. ORGAN AND CHURCH MUSIC.....Southern Baptist Theological Seminary Library Chairman: Forrest H. Heeren, Southern Baptist Theological Seminary, Louisville, Kentucky Presiding: Forrest H. Heeren PROGRAM Four Psalms Grieg How Fair Is Thy Face God's Son Hath Set Me Free Jesus Christ Our Lord Is Risen In Heav'n Above Southern Baptist Theological Seminary Choir William C. Bushnell, Conductor Lecture-Demonstration: "Choral Techniques For The Church Choir" Henry Veld, Augustana College, Rock Island, Illinois Panel and open discussion of choral and organ problems related to the church choir. C. STRINGS Terrace Room Chairman: Joseph Firszt, Berea College, Berea, Kentucky Presiding: Joseph Firszt Lecture-Demonstration: "Fundamentals of Violin Playing" Paul Rolland, University of Illinois, Urbana, Illinois "Posture and Balance" "Bowing Fundamentals" "Left Hand Fundamentals" D. THEORY (Elementary) Ship Room Chairman: J. F. Goossen, University of Alabama, University, Alabama Presiding: J. F. Goossen Topic: "What Should The Pre-College Music Student Be Taught Concerning Theory?" "Building An Adequate Freshman Theory Entrance Examination" Richard Willis, Shorter College, Rome, Georgia "Building A Foundation In Theory For The Private Music Student" J. F. Goossen, University of Alabama, University, Alabama 3:30 p.m. - 5:00 p.m.—COLLEGE STUDENT RECITAL Exhibition Hall PROGRAM Variations Serieuses, Op. 54 ______Mendelssohn Jerome Sampson, Pianist University of Alabama, University, Alabama One Thing Befalleth The Beast Brahms Though I Speak With Tongues ______ Brahms Josephine D'Arpa, contralto Robert Townsend, accompanist William Carey College, Hattiesburg, Mississippi

A GOOD BEGINNING

is the safest road
—to success—

This motto can be applied to every phase of human endeavor, even to life itself.

BELWIN, INC. PUBLICATIONS

are products of

—experience—

created by men

of experience

WE HAVE A BOOK
FOR EVERY - - - - - INSTRUMENT
EVERY GRADE
EVERY PURPOSE

PLEASE

Name the Instrument

—you teach—

and where you teach

and ask us for

FREE — Samples

BELWIN, INC.

Rockville Centre
(L. I.) - N.Y.

The Windswept Music Workshop

EIGHT DAYS of Concentrated growth and enriching experience in various phases of Music Training; in a beautiful mountain-top environment.

Tuition board and room \$85.00

Registration limited to 40 members
Write to: MARGARET ALLEN
Berea College Berea, Kentucky

STEREO

FIDELITY WITH COMPONENTS

You are cordially invited to visit Golden Ear's demonstration room to hear STEREO at its best. No obligation, of course.

Mail Order Prices: Trades: Terms

Golden Ear

JU 3-5431

601 S. Third

Louisville

Double your earning hours! Read
The PLAYGROUND as MUSIC
TEACHER by Carabo-Cone
\$5.00

HARPER BROS. 49 E. 33rd St. New York 16, N.Y.

TUESDAY, FEBRUARY 9

Sonata in d minor for Piano and ViolinBrahms Adagio	
Presto Agitato	
T. David Moore, violinist and William Henderson, pianist University of Alabama, University, Alabama	
Funerailles,Liszt	
Edna Hahks McCoy, pianist	
Mississippi State College for Women,	
Columbus, Mississippi	
Sonata No. 3 "Ballade" for Unaccompanied ViolinYsaye Mary Lou Galen, violinist	
Florida State University, Tallahassee, Florida	
Sonata No. 3 Prokofieff	
Barbara Foster, pianist	
University of Georgia, Athens, Georgia	
Concerto Pathetique in e minorLiszt	
Linda Walters Byrd and Abbie Terry, duo-pianists Centenary College, Shreveport, Louisiana	
4:00 p.m 5:00 p.m.—A PROGRAM OF ORGAN MUSIC	ourt
Organist: Dr. Francis Hopper, University of Louisville	
(Transportation will be provided if necessary)	
DESCRIPTIVE BOARD MEETINGS OF	
5:00 p.m 6:00 p.m.—EXECUTIVE BOARD MEETINGS OF STATE ASSOCIATIONS	
Florida State Music Teachers AssociationParlo	or B
Lucille W Sellars presiding	
Kentucky Music Teachers Association Paric	r A
Toba D Chrisman presiding	
Tennessee Music Teachers AssociationParlo	or C
Guy Alan Bockmon, presiding	
5:00 p.m 6:00 p.m.—RECEPTION AND TEA FOR	
MTNA MEMBERS	ourt
(School of Music of the University of Louisville)	
Sponsored jointly by the University of Louisville School of Music	
and the Junior League of Louisville	
(Buses will be available at Kentucky Hotel)	
Walter O. Dahlin, in charge	
6:00 p.m 7:30 p.m.—DINNER HOUR University Ce	nter
(University of Louisville, Belknap campus - buses will be available)	
8:00 p.m.—MUSICAL EVENING	ında
(University of Louisville, Belknap campus)	
PROGRAM	
Benedictus Emile Palad	ilhe
I Am the Resurrection and the True LifeHeinrich Sci	nutz
Geraid F	inzi
Love in Grief (From Grief to Glory, Verse II) F. Melius Christan Maurica B.	sen
Trois Beaux Oiseaux Du Paradis (Trois Chansons, Part II) Maurice R.	

Greetings

to

All Members of the

M. 7. N. A. Southern Division

from

Five Hundred and Seventy Active Members

for

The Silver Anniversary Year

of

The Florida State Music Teacher's Association

- Publishers of the Florida Music Teachers Magazine
- Originators of the Florida Plan of High School Credit for Private Music Study
- Administrators of Three Plans for Certification of Teachers of Music now enrolling 178 private teachers.
- Annual Master Classes in Piano, Voice and Violin
- Sponsors of three M.T.N.A. P.T.W.s
- Contributors to the Founding of the Musicians Club of America
- Contributors to the Commission for the "Testament of Life" in Memory of Claude Almond

1959-1960 Roll of Officers

MRS. LUCILLE WOOTEN SELLARS, President

MRS. THOMAS BUTLER 1st Vice-President

MR. ROGER CUSHMAN 3rd Vice-President

MRS. RUTH CARROLL JOHNSON Recording Secretary

MR. JOSEPH TARPLEY 2nd Vice-President

DR. E. P. MAGNELL Treasurer

MRS. PAUL STEWART Corresponding Secretary

TUESDAY, FEBRUARY 9	
Four Carols	Wilfred Mellers
Virgo, Rosa Virginum	
Lullaby	
Alleluia, Alleluia	
Jesu, Fili Virginis, Miserere Nobis	
Glory Be to God	Jean Berger
University of Louisville Choir	
Walter O. Dahlin, Director	
INTERMISSION	
(Refreshments will be served on the Rotunda's lov	
Psalm for Band	Vincent Persichetti
Chester	
(Commissioned by Pi Kappa Omicron, University o	of Louisville
Honorary Band Fraternity)	w.hl.
University of Louisville Symphonic Wind Ense Leon Raper, Conductor	emble
	G: : G 1 : 1'
Canzon Septimi Toni No. 2 (from Sacrae Symphoniae 1597) University of Louisville Brass Choir	Giovanni Gabrieli
Ernest Lyon, Conductor	
	Ciavanni Cahvaili
Canzon Duodecimi Toni (From Sacrae Symphoniae, 1597)	
Robert Griffith, Conductor	Jinea Brass Choirs
Symphony for Brass and Percussion	Gunther Schuller
University of Louisville-DuPont Manual High School Comb	
Leon Raper, Conductor	
WEDNESDAY, FEBRUARY 10	
8:00 a.m 5:00 p.m.—REGISTRATION	Mezzanine
S. Turner Jones, in charge	Wiezzaiinic
8:00 a.m 5:00 p.m.—EXHIBITS	Mozzanine
Charles A. Lutton, in charge	
8:00 a.m 9:00 a.m.—STATE ASSOCIATION BREAKFAST	re
Florida State Music Teachers AssociationLucille W. Sellars, in charge	Parior B
	De las A
Kentucky Music Teachers Association	Parlor A
John D. Chrisman, in charge	
9:00 a.m10:30 a.m.—SECTIONAL MEETINGS	
A. MUSICOLOGY	
Chairman: Vernon Taylor, Memphis College of M	Iusic,
Memphis, Tennessee	
Presiding: Vernon Taylor	
Topic: "Some Spanish Madrigalists" George Brown, Southwestern Louisiana In	netitute
Lafayette, Louisiana	iistitute,
Topic: "A Comparison of Baroque and Renaissan	ce Conceptions
of Music"	o conseptions
Arnold Salop, George Peabody College, N	ashville, Tennessee
Remember Your Program Advertisers	

University of Louisville School of Music

WELCOMES

MTNA MEMBERS and GUESTS

Alta Vista Road, Louisville 5, Ky.

- HAMMOND ORGANS
- STEINWAY PIANOS
- EVERETT AND CABLE-NELSON PIANOS
- BAND INSTRUMENTS
- SHEET MUSIC
- RECORDS
- STEREO

SHACKLETON'S

621 S. 4th Louisville

GREETINGS

from the

Tennessee Music Teachers Association

Guy Alan Bockmon, Pres. Neil Wright, Jr., Vice Pres. Knoxville

Warner Hutchison, Sec'y. Clark Rhodes, Treas. Jackson

Murfreesboro

Knoxville

B. PIANO: SENIOR Mirror Room Chairman: Grady Cox, Mississippi College, Clinton, Mississippi Presiding: Grady Cox Topic: "The Role of the Piano Teacher in the Undergraduate Music Program" Roy McAllister, University of Alabama, University, Alabama PROGRAM William Summerville, pianist Snead College, Boaz, Alabama Partita in C. Minor _____Bach Sinfonia Allemande Courante Sarabande Rondo Capriccio Ondine _____Debussy Sonata in B Minor, Op. 58Chopin Allegro Maestoso Scherzo: Molto Vivace Largo Finale: Presto, non tanto 9:00 a.m.-10:30 a.m.—PROGRAM BY MEMBERS OF SOUTHEASTERN COMPOSERS LEAGUE....Terrace Room President: William Hoskins, Jacksonville University, Jacksonville Florida Presiding: Philip Slates, George Peabody College, Nashville, Tennessee PROGRAM Suite for Piano _____James Hanna (Southwestern Louisiana Institute) Prelude Sarabande Capriccio Air Gigue Louise Harwell, pianist Sonatina for Violin and PianoRichard Willis (Shorter College) Allegro Decisivo Lento Animato Jerrie Lucktenberg, violin George Lucktenberg, piano Chiaroscuro for Trumpet and Piano Philip Slates (George Peabody College for Teachers) Leon Raper, trumpet Mary Raper, piano Concert Piece _____Johan Franco (Virginia Beach, Virginia) Louise Harwell, pianist

FOR OVER 75 YEARS we have been devotedly servicing the needs of the musical world. It is our continuing desire to offer the widest possible selection of the best available material to educators and organizations dedicated to the field of musical endeavor.

More and more you will find people who know FINE MUSIC* know and depend upon

THEODORE PRESSER COMPANY, Bryn Mawr, Pennsylvania

*Presser publications are available wherever good music is sold— See your local dealer or write to us direct.

College - Conservatory of MUSIC of CINCINNATI

PIANO ORGAN

World famous since 1867. Fully Accredited. Offers graduate and undergraduate degrees. Staffed with highly trained, and experienced teachers.

Louisiana Music Teachers Association

Affiliated with Music Teachers National Association

HARRY LEMERT, President Northeast Louisiana State College Monroe

EXTENDS GREETINGS ON THE OCCASION OF THE THIRD BIENNIAL CONVENTION AND CORDIALLY INVITES THE DIVISION TO HOLD ITS 1962 CONVENTION IN NEW ORLEANS.

"THE TUNER ALONE PRESERVES THE TONE"

FALLS CITIES CHAPTER

THE PIANO TECHNICIANS GUILD INC.

The Teacher's Success and the Pupil's Progress Depend upon Frequent and Proper Piano Service

(Athens, Georgia) Moderato Adagietto Allegro Nina Geverts, violin Louise Harwell, piano Suite for Piano ______Rosemary Clarke (University of Dubuque) Miniature Toccata Folksongs Precipitando The composer at the piano Sonata for Oboe and PianoJohn Diercks (Hollins College) Moderately fast Slow Fast and bright Bennett Reimer, oboe John Diercks, piano
Sonata Breve (1957)Karl Kroeger (University of Louisville) Giocoso Lento Allegro molto Bernard Sanchez, trumpet Dudley Howe, French horn Mildred Kemp, trombone The Death of the Hired Man (Robert Frost.......Nancy Van de Vate (Chamber opera in one act) (Oxford, Mississippi) Mary Juanita Kirkpatrick, mezzo-soprano Warren Leon de Loach, baritone Nancy Van de Vate, piano Richard Edwards, director 10:30 a.m.-12:00 Noon-FIRST GENERAL SESSION Exhibition Hall Presiding: Willis Ducrest, President, Southern Division, MTNA Invocation: Duke McCall, President, Southern Baptist Theological Seminary, Louisville, Kentucky Welcome: Woodrow M. Strickler, Executive Vice President, University of Louisville, Louisville, Kentucky Response: Roger P. Phelps, Program Vice-President, Southern Division, MTNA, New York University, New York Introduction of Platform Guests by President Ducrest LaVahn Maesch, President, MTNA, Lawrence Conservatory. Appleton, Wisconsin S. Turner Jones, Executive Secretary, MTNA, Baldwin, New York Roger Phelps, Program Vice-President, Southern Division. New York University, New York Frank Crockett, Publicity Vice-President, Southern Division. Atlanta, Georgia Merle Holloway, Membership Vice-President, Southern Division,

Tampa, Florida

GEORGIA MUSIC TEACHERS ASSOCIATION

Affiliated with

MUSIC TEACHERS NATIONAL ASSOCIATION, INC.

President LOUISE HARWELL University of Georgia Athens

Vice President—Program Vice President—Publicity ELIZABETH BUDAY Shorter College Rome

Vice President—Membership Immediate Past President HAROLD THOMPSON South Georgia College Douglas

> Secretary JOHN O'STEEN Wesleyan College Macon

TIMOTHY MILLER Agnes Scott College Decatur

WILLIAM WEAVER Decatur

Treasurer JOHN ANDERSON University of Georgia Athens

MEMBERS AT LARGE

MARIBEL BENTON Georgia State College College for Women Milledgeville

> JOHN HELLAMS Atlanta

PRESIDENTS OF LOCAL ASSOCIATIONS

MICHAEL McDOWELL Atlanta MTA

MRS. WALLACE CROUCH Southwest Georgia MTA

MRS. THEO J. McGEE Columbus MTA

MRS. M. E. WATSON Decatur MTA

MRS. J. D. SPOONER Douglas MTA

MISS HELEN RHODES Rome MTA

MRS. W. H. SWINNEY Valdosta MTA

Walter Westafer, Secretary, Southern Division, LaGrange College, LaGrange, Georgia

Phil Howard, Treasurer, Southern Division, Middle Tennessee State College, Murfreesboro, Tennessee

Executive Committee Members

Invited Guests

Roll-Call of Southern Division States

Alabama—Wilbur H. Rowand, Nniversity of Alabama, University, Alabama

Florida-Lucille W. Sellars, Warrington, Florida

Georgia-Louise Harwell, University of Georgia, Athens, Georgia

Kentucky—John Chrisman, Berea College, Berea, Kentucky

Louisiana—Harry Lemert, Northeast Louisiana State College, Monroe, Louisiana

Maryland-Elizabeth Davis, Baltimore, Maryland

Mississippi—Grady Cox, Mississippi College, Clinton, Mississippi

North Carolina—Marie Johnson, Queen's College, Charlotte,

North Carolina

Tennessee—Guy Bockmon, University of Tennessee, Nashville, Tennessee

Introduction of Chairman of Exhibits and Exhibitors

Charles A. Lutton, Chicago, Illinois

Introduction of Local Convention Chairman

Walter O. Dahlin, University of Louisville, Louisville, Kentucky

Introduction of Opening Session Speaker

LaVahn Maesch, President, Music Teachers National Association, Inc.

Address-Mr. Maesch "Conformity, Creativity and Third Dimensions"

Choral Concert—Mississippi State College for Women Chorale, Sigfred C. Matson, conductor Columbus, Mississippi

PROGRAM

By the Rivers of Babylon	Loeffler
Hosanna to the Son of David	Praetorius
Jesu, Priceless Treasure	Bach
All the Earth Fell in Gloom	Ingegneri
Adoramus te	Agostini
Miserere from Miserere	Hasse
Lift Thine Eyes from Elijah	Mendelssohn
The Silver Swan	
Sing We and Chant It	
Holiday Song	
To 10.00	

12:00 Noon - 12:30 p.m.—VISIT THE EXHIBITS	Mezzanine
--	-----------

12:30 p.m. - 2:00 p.m.—FRATERNAL GROUPS LUNCHEONS

Delta Omicron ______Parlor C
Mrs. Donald Chatham, Shelbyville, Kentucky, in charge

Phi Mu Alpha Sinfonia ______Parlor A Robert Bays, George Peabody College, in charge

Sigma Alpha Iota ______Parlor B
Mrs. F. Glover Plymale, Louisville, Kentucky, in charge

Remember Your Program Advertisers

KENTUCKY MUSIC TEACHERS ASSOCIATION

WELCOMES

Southern Division Music Teachers National Association

THIRD

Biennial Convention

FEBRUARY 9-12, 1960

LOUISVILLE, KENTUCKY

Kentucky Music Teachers Association

founded

October 12, 1952

President

JOHN D. CHRISMAN

Department of Music

Berea College

Berea

First Vice-President

FORD MONTGOMERY

Department of Music

University of Kentucky

Lexington

Second Vice-President

THOMAS J. STONE

Department of Music

Western Kentucky State College

Bowling Green

Secretary

ANN HUDDLESTON

Lexington Fine Arts Center

108 Walnut Street

Lexington

Treasurer

GRANT GRAVES

School of Music

University of Louisville

Louisville

Immediate Past President

JANE F. CAMPBELL

Department of Music

Eastern Kentucky State College

Richmond

2:00 p.m. - 3:30 p.m.—SECTIONAL MEETINGS

A. CERTIFICATION ______Mirror Room

Chairman: Sigfred C. Matson, Mississippi State College for Women, Columbus, Mississippi

Presiding: Sigfred C. Matson

Topic: "Certification of the Private Music Teacher"

"Where Do We Stand?"

"Is There Any Real Advantage in the Private Music Teacher Being Certified?"

"What is the Responsibility of the State Certification Commission?"

Panel Members: Irving Wolfe, George Peabody College, Nashville, Tennessee; Merle Sargent, Miami, Florida; Helen A. Greim, Maysville, Kentucky

PROGRAM

Carnaval Schumann
William Race, pianist

Mississippi State College for Women

B. THEORY (College) _____Ship Room

Chairman: J. F. Goossen, University of Alabama, University, Alabama

Presiding: J. F. Goossen

Topic: "The Pros and Cons of Inducing A Revolution in the Teaching of Theory"

"Values in the Traditional Systems of Teaching Theory"
Philip Slates, George Peabody College, Nashville
Tennessee

"A Theory Program Based on Contemporary Music"
Maurice Laney, University of Louisville,
Louisville, Kentucky

C. VOICE _____ Terrace Room

Chairman: Jane R. Sterett, Gainesville, Florida

Presiding: Jane R. Sterett

Topic: "The Problems and Rewards of the Vocal Chamber Group"

Lecture-Demonstration: The Madrigalians, George Peabody College,

Nashville, Tennessee, Irving Wolfe, Conductor

PROGRAM, selected from the following:

I Behold the Streamlet Run.......William Costeley (1531-1606)
Italian Madrigals

Matona, Lovely MaidenOrlando di Lasso (1532-1594)

Under a Willow LyingOrazzio Vecchi (1550-1605)

Spring Returns _____Luca Marenzio (1550-1599)

German Madrigals

Fair Maid, Thy Charm and Loveliness Hans Leo Hassler (1564-1612)

My Heart With Love Is Springing......Hans Leo Hassler
English Madrigals

Hard By a Crystal Fountain _____Thomas Morley (1557-1603)

O Care, Thou Wilt Despatch Me _____Thomas Weelkes (1578-1623)

Though Amaryllis Dance in GreenWilliam Boyd (1643-1623)

Remember Your Program Advertisers

FEBRUARY 9-12	TUESDAY, 9	V
1960	8:00 - 5:00 Registration—M	8:00 - 5
SOUTHERN DIVISION	8:00 - 5:00 Exhibits—M	8:00 - 5
MTNA	9:00-12:00 Council of Presidents—TR	8:00 S
SUMMARY SCHEDULE	12:00 noon Luncheon, Coun-	F
Visit the Exhibits	cil of Presidents —TR	9:00 S A B
Legend	1:00 Luncheon, Organ and Church Music—SBTS	9:00 F ti
M—Mezzanine	1:00 Executive Committee	10:30 F
TR—Terrace Room	Meeting—Parlor A	T.
SBTS—Southern Baptist Theological Seminary	2:00 Sectional Meetings A. Audio Visual—MR	M 12:00 V
MR—Mirror Room	B. Organ and Church Music—SBTSL	12:30 F
SBTSL—Southern Baptist Theological Seminary Library	C. Strings—TR D. Theory (elementary)	D - P
SR—Ship Room	—SR	S
EH—Exhibition Hall	3:30 College Student	- -
GUL—Gardencourt, University of Louisville	Recital—EH	2:00 S
BCUL—Belknap Campus University of Louisville	4:00 Organ Program —GUL 5:00 Executive Boards	B. —
CA—Columbia Auditorium	Meetings Florida—Parlor B	3:30 Co Tl
Make your Luncheon	Kentucky—Parlor A Tennessee—Parlor C	4:00 Se A. B.
Reservations Now	5:00 Reception and Tea	C.
Speaker:	—GUL	4:00 Le M
Moritz Bomhard	6:00 Dinner—University	G
Toastmaster:	Center—BCUL	5:30 Pi
Price Doyle	8:00 Musical Evening— Rotunda—BCUL	Re
Music: Male Choir	University of Louisville Choir, Symphonic Wind	8:30 C3 Lo O1
Southern Baptist Theological Seminary	Ensemble, Brass Choir, etc.	Ro Co

EDNESDAY, 10		THURSDAY, 11	FRIDAY, 12
00 Registration—M		- 5:00 Registration—M	8:00-12:00 noon Registration —M
0 Exhibits—M tate Association leakfasts brida—Parlor B entucky—Parlor A		-5:00 Exhibits—M Sectional Meetings A. Piano: Junior—MR B. Wind and Percussion —TR	8:00-12:00 noon Exhibits—M 9:00 Sectional Meetings A. American and Con-
ectional Meetings . Musicology—SR . Piano: Senior—MR rogram of Composions of SCL Composions	9:00 10:30	NASM Meeting—SR Second General Session —EH Peter Mennin MSC Vesper Choir	A, American and Contemporary Music—EH B. Certification—TR C. Voice—SR 10:30 Concert Hour—MR
irst General Session -EH avahn Maesch ISCW Chorale		Visit Exhibits—M Associations Luncheons ASTA—Parlor A NATS—Parlor B	Joela Jones 11:00 Sectional Meetings A. Music in Therapy
isit Exhibits—M raternal Luncheons elta Omicron -Parlor C.	1:00	MTNA Theory-Composition Section Meeting—Parlor D	—SR B. Senior and Junior Piano (Joint Meeting) —MR
hi Mu Alpha Sinfonia -Parlor A igma Alpha Iota -Parlor B ectional Meetings		Sectional Meetings A. College Music—SR B. Piano: Senior—MR C. Voice—TR	C. School Music—EH 12:30 MTNA, Southern Division Luncheon—TR
. Certification—MR . Theory (College) -SR . Voice—TR	3:30 4:00		Moritz Bomhard Price Doyle SBTS Male Chorale
ncert Hour—EH he Lucktenbergs ectional Meetings . Piano: Junior—MR . Strings—SR . Student Affairs—TR		A. Council of Presidents —TR B. Regional and Folk Music—SR C. Theory (Joint Meeting of Elementary and College)—MR	2:30 Final General Session —EH Indiana University Philharmonic Orchestra, Tibor Kozma, Conductor
ecture, Contemporary Iusic unther Schuller Parlor A	5:30	Executive Committee Meeting—Parlor A	4:00 Final Executive Committee Meeting—Parlor A
e-College Student ecital—EH ncert—CA ouisville Symphony rchestra obert Whitney, onductor	8:30	Opera—CA The Kentucky Opera Association, direction of Moritz Bomhard, presents Puccini's "La Boheme"	Remember Your Program Advertisers and Your Convention Exhibitors



The Kohler & Campbell STUDIO

- · outstanding dependability
- superb tonal quality
- rugged construction
- · functional beauty

KOHLER & CAMPBELL, INC., GRANITE FALLS, NORTH CAROLINA

Sherwood Music School

1014 SOUTH MICHIGAN AVENUE

CHICAGO 5, ILLINOIS

Extension Department Registrars in the

Southern Division of M T N A:

LILLIAN HARTMAN COOPER

LEE O. RAMEY

GREETINGS FROM

Maryland State Music Teachers Association

President Elizabeth R. Davis, Baltimore First Vice-President H, Emerson Meyers, Hyattsville Second Vice-President.......Gerald E. Cole, Westminster

(Editor, Maryland Music Teacher)

Treasurer Katrine N. White, Baltimore Secretary-Rec. Muriel H. Costello, Baltimore

Secretary-Corres. George R. Woodhead, Baltimore Historian Albert E. Will, Hagerstown

Membership open to all interested in Music Study and Music Teaching: Instruments - Theory and Voice — Forums; workshops; educators

Rece	nt Settings of Elizabethar	1 Texts		
Songs of SpringtimeErnest John Moeran				
	Arranged Folk Son	ES .		
The Truth Sent From	m Above (English)	R Vanchen Williams		
The Farmer's Daugh	iters (English)	Gerrard Williams		
The Beetle's Wedan	ng (German)	Leo Blech		
If I had a Ribbon Bo	ow (American)	Roy Harris		
Who's Goin' Stay W	ith Me Tonight? (Souther	m)Charles F. Bryan		
Goin' Over Jordan (White Spiritual)	Charles F. Bryan		
Is a Light Shining Ir	the Heaven? (Negro Spir	itual)John W. Work		
Never was a United	So Lovely (Kentucky)	John Jacob Niles		
Proffer Little Mice /L	ng (Nentucky)	John Jacob Niles		
rieny inthe miss (r		Lewis Henry Horton		
Connana F	Madrigalians			
Soprano I Margaret Woolfolk	Soprano II	Alto		
Eulaila Marie Beecher	1			
Ediana Marie Deecher	Sheralyn Jackson			
Bass		Harriet Magruder		
Wallace Wolfe (Facu	141	Tenor Arlis Hiebert		
Wanace Wone (Facu				
		t E. Bays (Faculty)		
		Exhibition Hall		
	nberg, violinist; George L			
Cadek Conservatory,	University of Chattanooga	i, Chattanooga, Tennessee		
	PROGRAM			
Six Rumanian Dance	S	Bartok-Szakaly		
Jocul cu Bata				
Braul				
Pe Loc				
Buciumeana				
Poarga Romaneas	sca			
Manuntelul				
	nor, Op. 108	Brahms		
Allegro				
Adagio Un poco presto e	con contiments			
Presto agitato	con semmento			
4:00 p.m 5:30 p.m.—SECT				
A. PIANO: JUNIOR		Mirror Room		
	V. Ingraham, Arnold, Mar			
Presiding: Storm	Bull, University of Color	ado, Boulder, Colorado		
Topic: "The Priv	rate Piano Teacher—Are V	Ve Following the Path		
	Resistance? Let's Branch	Out!"		
	ano Teaching"			
	Kenna, Jackson, Mississip	pi		
"Modern		3		
	a Zurstadt, Baltimore, Ma			
	Mincipi Impromontion il	Lock Bri"		
Marie	Music: Improvisation—A in Kahn, North Yonkers, I			

Sound Unlimited, Inc.

109 West Broadway Louisville 2 Kentucky JUniper 2-2455

- custom high-fidelity stereo sound
- professional audio equipment
- tape recorders and tapes

OLGA HANS

ARTIST TEACHER OF PIANO
136 E. Wellington
Louisville, Ky.

NOTES



GLORIA LEWIS

TEACHER OF PIANO
127 East Francis EM 3-3358
Louisville, Kentucky

	B.	STRINGS Chairman: Joseph Firszt, Berea College, Bere	Ship Room a, Kentucky
		Presiding: Joseph Firszt Lecture-Demonstration: "Intermediate Violin Paul Rolland, University of Illinois, Urban. "Vibrato" "Lifted Bowings" "Position Playing" "Shifting"	
	C.	STUDENT AFFAIRS	Terrace Room
		Chairman: John H. Anderson, University of G Presiding: John H. Anderson	eorgia, Athens, Georgia
		Music: Ballade No. 4 in F minor, Opus 52	TREATHOU LINES INTO
		Quiz on Music History and Theory—members chapters, Southern Division	of MTNA student
		Music. To be announced. Groups from DuPon Louisville, Kentucky, Robert Griffith,	
4:00		n 5:30 p.m.— LECTURE ON CONTEMPORARY esiding: Philip Slates, George Peabody College, I	
		ecent Usages of Two Significant Elements in Composition" Gunther Schuller, Malcolm Music Ltd., New Yo	
5:30	p.m	a 7:00 p.m.—PRE-COLLEGE STUDENT RECIT	AL Exhibition Hall
5:30	p.m	PROGRAM	AL Exhibition Hall
5:30		PROGRAM	
5:30	Etu		Liszt
5:30	Etu The	PROGRAM ade in D-flat (Un Sospiro)e Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi	Liszt Copland
5:30	Etu The	PROGRAM ade in D-flat (Un Sospiro) e Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky nata in f minor, Op. 2, No. 1 Allegro	Liszt Copland
5:30	Etu The	PROGRAM ade in D-flat (Un Sospiro)	Liszt Copland
5:30	Etu The	PROGRAM ade in D-flat (Un Sospiro) e Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky nata in f minor, Op. 2, No. 1 Allegro Adagio Menuetto Prestissimo	Liszt Copland Beethoven
5:30	Etu The	PROGRAM ade in D-flat (Un Sospiro)	Liszt Copland Beethoven
5:30	Etu The Sor	PROGRAM ade in D-flat (Un Sospiro) e Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky nata in f minor, Op. 2, No. 1 Allegro Adagio Menuetto Prestissimo Robert C. Smith, pianist, Louisville, Kentuc Teacher: Mrs. Oreon Walker	Liszt Copland Beethoven
5:30	Etu The Sor	PROGRAM ade in D-flat (Un Sospiro)	Liszt Copland Beethoven ky
5:30	Etu The Sor	PROGRAM Ide in D-flat (Un Sospiro) E Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky Inata in f minor, Op. 2, No. 1 Allegro Adagio Menuetto Prestissimo Robert C. Smith, pianist, Louisville, Kentuc Teacher: Mrs. Oreon Walker Deben crudele tu m'ami iden Roslein	Liszt Copland Beethoven cky Caldara Pergolesi
5:30	Etu The Sor	PROGRAM Ide in D-flat (Un Sospiro) E Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky Inata in f minor, Op. 2, No. 1 Allegro Adagio Menuetto Prestissimo Robert C. Smith, pianist, Louisville, Kentuc Teacher: Mrs. Oreon Walker Deben crudele tu m'ami	Liszt Copland Beethoven cky Caldara Pergolesi
5:30	Etu The Sor Seb Se Hei	PROGRAM Ide in D-flat (Un Sospiro) e Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky nata in f minor, Op. 2, No. 1 Allegro Adagio Menuetto Prestissimo Robert C. Smith, pianist, Louisville, Kentuc Teacher: Mrs. Oreon Walker Oben crudele tu m'ami iden Roslein Carol Higgins, soprano, Bremen, Georgia Teacher: Hugh Dean promptu, Op. 90, No. 4	Liszt Copland Beethoven Caldara Pergolesi Schubert
5:30	Etu The Sor Seb Se Hei	PROGRAM Ide in D-flat (Un Sospiro) e Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky nata in f minor, Op. 2, No. 1 Allegro Adagio Menuetto Prestissimo Robert C. Smith, pianist, Louisville, Kentuc Teacher: Mrs. Oreon Walker Oben crudele tu m'ami iden Roslein Carol Higgins, soprano, Bremen, Georgia Teacher: Hugh Dean promptu, Op. 90, No. 4 Ide Opus 15, No. 10	Liszt Copland Beethoven Caldara Pergolesi Schubert
5:30	Etu The Sor Seb Se Hei	PROGRAM Ide in D-flat (Un Sospiro) e Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky nata in f minor, Op. 2, No. 1 Allegro Adagio Menuetto Prestissimo Robert C. Smith, pianist, Louisville, Kentuc Teacher: Mrs. Oreon Walker Oben crudele tu m'ami iden Roslein Carol Higgins, soprano, Bremen, Georgia Teacher: Hugh Dean promptu, Op. 90, No. 4	Liszt Copland Beethoven Caldara Pergolesi Schubert

	Ship Room
B. STRINGS Chairman: Joseph Firszt, Berea College, Berea, Presiding: Joseph Firszt	Kentucky
Lecture-Demonstration: "Intermediate Violin I Paul Rolland, University of Illinois, Urbana, "Vibrato" "Lifted Bowings"	Projects" Illinois
"Position Playing" "Shifting"	6 Transfer
C. STUDENT AFFAIRS Chairman: John H. Anderson, University of Geo Presiding: John H. Anderson	Terrace Room orgia, Athens, Georgia
Music: Ballade No. 4 in F minor, Opus 52	TRADECOLUMN BO
Quiz on Music History and Theory—members o chapters, Southern Division	of MTNA student
Music. To be announced. Groups from DuPont Louisville, Kentucky, Robert Griffith, I	Manual High School, Musical Director
4:00 p.m 5:30 p.m.— LECTURE ON CONTEMPORARY Presiding: Philip Slates, George Peabody College, N	ashville, Tennessee
"Recent Usages of Two Significant Elements in Con Composition" Gunther Schuller, Malcolm Music Ltd., New Yor	
Guittier Schuller, Marcolli Maste Zeal, 11011	
5:30 p.m 7:00 p.m.—PRE-COLLEGE STUDENT RECITA	
5:30 p.m 7:00 p.m.—PRE-COLLEGE STUDENT RECITA PROGRAM	AL Exhibition Hall
5:30 p.m 7:00 p.m.—PRE-COLLEGE STUDENT RECITA PROGRAM Etude in D-flat (Un Sospiro)	AL Exhibition Hall Liszt
5:30 p.m 7:00 p.m.—PRE-COLLEGE STUDENT RECITA PROGRAM	AL Exhibition Hall Liszt
5:30 p.m 7:00 p.m.—PRE-COLLEGE STUDENT RECITA PROGRAM Etude in D-flat (Un Sospiro) The Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky	Liszt Copland
PROGRAM Etude in D-flat (Un Sospiro) The Cat and the Mouse (Scherzo Humoristique) Cornelia Sills, pianist, Jackson, Mississippi Teacher: Emily Velsansky Sonata in f minor, Op. 2, No. 1 Allegro	Liszt Copland
5:30 p.m 7:00 p.m.—PRE-COLLEGE STUDENT RECITA PROGRAM Etude in D-flat (Un Sospiro)	Liszt Copland
PROGRAM Etude in D-flat (Un Sospiro)	Liszt Copland Beethoven
PROGRAM Etude in D-flat (Un Sospiro)	Liszt Copland Beethoven
PROGRAM Etude in D-flat (Un Sospiro)	Liszt Copland Beethoven Ky Caldara
PROGRAM Etude in D-flat (Un Sospiro)	Liszt Copland Beethoven Caldara Pergolesi
PROGRAM Etude in D-flat (Un Sospiro)	Liszt Copland Beethoven Caldara Pergolesi Schubert
PROGRAM Etude in D-flat (Un Sospiro)	Liszt Copland Beethoven ky Caldara Pergolesi Schubert
PROGRAM Etude in D-flat (Un Sospiro)	Liszt Copland Beethoven ky Caldara Pergolesi Schubert Schubert

French Suite in G. MajorBa	ach
Allemande	
Courante	
Sarabande	
Gavotte	
Bourree	
Loure	
Gigue	
Louis Nagel, pianist, Louisville, Kentucky Teacher: Dwight Anderson	
BerceuseChop	pin
Linda Lockett, pianist, Meridian, Mississippi Teacher: Mrs. Rudolph Matzner	
8:30 p.m.—CONCERTColumbia	Auditorium
THE LOUISVILLE ORCHESTRA	
ROBERT WHITNEY, Conductor	
AUDREY NOSSAMAN, Soprano	
BENJAMIN OWEN, Pianist	
SPECIAL CONCERT OF LOUISVILLE ORCHESTRA COMM	ISSIONS
FOR THE SOUTHERN DIVISION MUSIC TEACHER	S
NATIONAL ASSOCIATION CONVENTION	
SINFONIETTA IN EPaul Hindemi	ith
World Premiere March 1, 1950	.011
CONCERTO No. 3	
for Piano and OrchestraGian Francesco Malipie	
Allegro Allegro	ero
Lento	
Allegro agitato	
World Premiere March 8, 1949	
INTERMISSION	
CUATROS MADRIGALES AMATORIOS	
for Soprano and OrchestraJoaquin Rodri	go
World Premiere November 9, 1948	
JUDITH. Choreographic Poem for OrchestraWilliam Schuman	
World Fremiere January 4, 1950	ш
This free concert is made possible by a	
grant from the Music Performance Trust Funds	
of the necording Industries obtained in	
cooperation with Local No. 11 American	
Federation of Musicians.	
THURSDAY, FEBRUARY 11	
8:00 a.m 5:00 p.m PECICIED VIII	Managaina
S. Turner Jones, in charge	Mezzanine
8:00 a.m 5:00 p.m.—EXHIBITS	Mezzanine
Charles A. Lutton, in charge	

Visit the Exhibits

9:00 a.m.-10:30 a.m.—SECTIONAL MEETINGS

A. PIANO: JUNIOR Mirror Room

Chairman: Nina V. Ingraham, Arnold, Maryland

Presiding: Nina V. Ingraham

Topic: "New Vistas in Teaching Materials, Teaching Aids and Studio
Equipment"

Address: May L. Etts, President, Associated Music Teachers League of New York

Panel Discussion: "When and How to Use This Material"
Discussion Leader: Elizabeth R. Davis, Baltimore, Maryland

Panel Members: Helen Greim, Maryville, Kentucky; Iva Guy Washington, D. C.; Merle Holloway, Tampa, Florida, Markin Kahn,

North Yonkers, New York

B. WIND AND PERCUSSION ______Terrace Room

Chairman: Harry Lemert, Northeast Louisiana State College, Monroe,

Louisiana

Presiding: Harry Lemert

PROGRAM

Music for Woodwind Quintet

The University of Kentucky Woodwind Quintet,

Daniel McAninch, Director

Sarah Fouse, flute Warren Lutz, clarinet
Daniel McAninch, oboe Almonte Howell, bassoon

Jerry Ball, French horn

Variations sur un theme libre Eugene Bozza

Partita ______Irving Fine

Introduction and theme

Variation

Interlude

Gigue

Coda

March John Barrows

Music for Brass Ensembles

The University of Kentucky Brass Choir, Leon Raper, Director

La Morra Heinrich Isaac (c. 1450-1517)

(arr. Sidney Mear)

Tsat een Meskin _____Jacob Obrecht (1430-1505

(arr. Sidney Mear)

Cela Sans Plus _____Josquin des Pres (1450-1521)

(arr. Sidney Mear)

Brass Trios

Cantus XVIII from 32 Instrumental Pieces Scheidt

(arr. Leon Raper)

Trumpet Quintet

Achieved is the Glorious Work (from the Creation).......Haydn Trombone Quartet

Remember Your Program Advertisers

9:00 a.m10:30 a.m.—NATIONAL ASSOCIATION	OF SCHOOLS OF MUSIC
AREA MEETING	Ship Room
Presiding: Wilbur H. Rowand, University of A	labama, University, Alabama
(Meeting open to representatives of both non-member schools)	member and
Topic: "Discussion of NASM Standards"	
NASM—Has It Achieved Its Purpose?	Wilbur Rowand
The Recent NASM Church Music Rep	
The Work of the Graduate Commission	
NASM From the Outside	
NASM From the Inside	
10:30 a.m12:00 Noon—SECOND GENERAL SESSI Presiding: Willis Ducrest, President, Souther	ONExhibition Hall
Address: Peter Mennin, Director, Peabody C Baltimore, Maryland	conservatory of Music
Choral Concert: Mississippi Southern Colleg Mississippi, Warren Joseph	
PROGRAM	
Two Psalms	Heinrich Schutz
Mon coeur se recommande a vous	Orlandus Lassus
He is Good and Handsome	Passereau
O susser Mai	Brahms
I sat down under His shadow	
By the Waters of Babylon	Philip James
Orchard	Hindemith
Benedictus es, Domine	
I Wish I Wuz	
The Rose of Tralee	
Oh, I Can't Sit Down	
Through the Years	
Piano Teachers Workshops Grady Cox, Division Chairman, Mississip "What PTW Means" Merle Sargent, Miami, Florida	opi College, Clinton, Missisippi
"Assistance From MTNA in Promoting S. Turner Jones, Executive Secretary, M	ITNA, Baldwin, New York
12:00 Noon-12:30 p.m.—VISIT THE EXHIBITS	Mezzanine
12:30 p.m2:00 p.m.—ORGANIZATIONAL LUNC	HEONS
American String Teachers Association Francis Grant, University of Louisville,	, in charge
National Association of Teachers of Sin Aimo Kiviniemi, University of Kentuck	gingParlor B y, in charge

1:00 p.m. - 2:00 p.m.—MTNA THEORY-COMPOSITION SECTION MEETING Parlor D Philip Slates in charge 2:00 p.m. - 3:30 p.m.—SECTIONAL MEETINGS A. COLLEGE MUSIC _____Ship Room Chairman: Everett Timm, Louisiana State University, Baton Rouge, Louisiana Presiding: Everett Timm Musical Program: University of Louisville, Woodwind Quartet, Marjorie Jackson, Director; Ruth Hilton, flute; Ernest Threlkeld, oboe, Joan Cooper, clarinet; Jo Ann Baxter, bassoon PROGRAM Country DanceBeethoven (1770-1827) Suite, For the Children _____Kabalevsky (1904-) Syrinx ______Debussy (1862-1918) Ruth Hilton, Flute Suite, For the GentlemenShaw (1778-1848) March Adagio Air Dance Caricatures ______Douglas (1907-) Country Dance March College Music Symposium "The College Teacher of Music" Karl O. Kuersteiner, Florida State University, Tallahassee, Florida "Style Consciousness for the Performer Through the Study of Music History" Gordon Kinney, University of Kentucky, Lexington, Kentucky B. PIANO: SENIOR ______ Mirror Room Chairman: Grady Cox, Mississippi College, Clinton, Mississippi Presiding: Grady Cox Topic: "The Piano Music of Bela Bartok" Storm Bull, University of Colorado, Boulder, Colorado C. VOICE ______Terrace Room Chairman: Jane R. Sterrett, Gainesville, Florida Presiding: Jane R. Sterrett Lecture-Demonstration: "Techniques of the Singing Art" Dale V. Gilliland, Ohio State University, Columbus, Ohio

Remember Your Program Advertisers

Students used in demonstration from University of Louisville

School of Music, Louisville, Kentucky

PROGRAM

Mladi (Youth Suite) for Woodwind SextetLeos Janacek
Allegro
Andante sostenuto
Vivace
Allegro animato

March _____John Barrows

4:00 p.m. - 5:30 p.m.—SECTIONAL MEETINGS

A. COUNCIL OF STATE AND LOCAL PRESIDENTS.....Terrace Room

Chairman: Merle Sargent, Miami, Florida

Presiding: Merle Sargent

Topic: "The Local Association"

"Reports of Growth Since Last Division Convention"

"Goals for the Next Two Years"

Chairman: Vernon H. Taylor, Memphis College of Music Memphis, Tennessee

Presiding: Vernon H. Taylor

"What the Music Educator is Doing with Folk Music Materials"
Irving Wolfe, George Peabody College for Teachers
Nashville, Tennessee

"Music in the Southern Appalachians"

Vernon H. Taylor, Memphis College of Music, Memphis, Tennessee

C. THEORY (Joint Meeting of Elementary and College)......Mirror Room Chairman: J. F. Goossen, University of Alabama, University, Alabama Presiding: J. F. Goossen

Topic: "Some Aspects of a Stronger Theory Program"
"Problems and Methods in the Teaching of Dictation"
Kenneth Wright, University of Kentucky
Lexington, Kentucky

"An Approach to the Problems of Melody and Rhythm in the Theory Curriculum"

Robert Cantrick, Jacksonville State College, Jacksonville, Alabama

"The Theory-Composition Major—Its Nature, Virtues and Faults"

Newton Strandberg, Howard College, Birmingham, Alabama

Visit the Exhibits

5:30 p.m. - 6:30 p.m.—SOUTHERN DIVISION EXECUTIVE

COMMITTEE MEETING Parlor A

Presiding: Willis Ducrest, President, Southern Division, MTNA

8:30 p.m.—OPERA Columbia Auditorium

"LA BOHEME" by Puccini

The Kentucky Opera Association presents the opera, sung in English, accompanied by members of the Louisville Orchestra, and under the direction of Moritz Bomhard.

Cast

Mimi Charme Riesley
Musetta Bonnie Bounnell
Rudolpho John Deis
Marcello Richard Dales

Chorus of Kentucky Opera Association members

(RESERVED SEAT TICKETS FOR CONVENTION MEMBERS AT THE SPECIAL PRICE OF \$2.00 EACH MAY BE PURCHASED AT REGISTRATION)

FRIDAY, FEBRUARY 12

8:00 a.m.-12:00 noon—REGISTRATION _______ Mezzanine
S. Turner Jones, in charge

8:00 a.m.-12:00 noon—EXHIBITS ______ Mezzanine
Charles A. Lutton, in charge

9:00 a.m.-10:30 a.m.—SECTIONAL MEETINGS

A. AMERICAN AND CONTEMPORARY MUSIC _____Exhibition Hall Chairman: Robert Whitney, University of Louisville,

Louisville, Kentucky

Presiding: Robert Whitney

PROGRAM

Sonata for Trumpet and Piano ______George Antheil
Allegretto
Dolce espressivo
Scherzo Vivace
Allegretto

Leon Raper, trumpet and Mary Raper, piano University of Louisville

"Observations on the Contemporary American Musical Scene" Henry Cowell, New York, New York

Remember Your Program Advertisers

Va		njamin Owen, pianist University of Louisville	Aaron Copland
B.	Chairman: Sigfre	d Matson, Mississippi State Col nbus, Mississippi d Matson	
	Music: Scena: Al Lu	n, Perfido, Opus 65 ncille Haney, soprano Mississippi State College for V Columbus, Mississippi argaret Allan, at the piano	
	Panel Discussion:	"Certification of the Private	Music Teacher"
		"Certification and the Rural C	ommunity"
		"What are your Obligations is Program?"	n the Certification
		"Why Haven't We Progressed	Further?"
	Panel Members:	Irving Wolfe, George Peabody Tennessee; Merle Sargent, M A. Greim, Maysville, Kentuck	iami, Florida; Helen
	Question-Answer	Period: Audience and Panel	
C.			Ship Room
	Presiding: W. Wa	R. Sterrett, Gainesville, Florida ayne Johnson, Georgetown Coll getown, Kentucky	ege,
	Panel Discussion:	"Performing Opportunities for	the Young Singer"
		"Opportunties for the America Moritz Bombard, Kentucky Op Louisville, Kentucky	
	**************************************	"Church Music: A Calling and John Sims, Southern Baptist". Louisville, Kentucky	
		"The Concert Stage and the En Jane R. Sterrett, Gainesville, I	
10:30 a.m Jo	ela Jones, pianist,	CERT HOUR	
		PROGRAM	
Ba	llade in F Major .		Chopin
		in E Major	
	A Committee of the Comm		

11:00 a.m.-12:30 p.m.—SECTIONAL MEETINGS _____Ship Room

A. MUSIC IN THERAPY

Chairman: Erwin H. Schneider, University of Tennessee,

Knoxville, Tennessee

Presiding: Erwin H. Schneider

"Music Therapy As A Profession"

Erwin H. Schneider, University of Tennessee, Knoxville, Tennessee

"The Education of the Music Therapist"

Ruth Boxberger, Mississippi Southern College, Hattiesburg, Mississippi

"A Study of 375 Cases in Music Therapy at a Mental Hospital"

Donald E. Michel, Florida State University, Tallahassee, Florida

Discussion Period

B. JOINT MEETING: SENIOR AND JUNIOR PIANOMirror Room

Chairman: Piano: Senior: Grady Cox, Mississippi College,

Clinton, Mississippi

Piano: Junior: Nina V. Ingraham, Arnold, Maryland

Presiding: Grady Cox and Nina V. Ingraham

Topic: "The Exceptionally Gifted Student"

"How Far Should the Junior Private Teacher Take the Gifted Child?"

Virginia Carty, Baltimore, Maryland

"What are the Opportunities for the Gifted Student?"

Mark Hoffman, University of Mississippi, University, Mississippi

Music Program: Reynaldo Reyes, pianist

Teacher: Daniel Ericourp, Peabody Conservatory of Music,

Baltimore, Maryland

PROGRAM

Symphonique Etudes	Schumann
Etude pour les Quatre Doigts	Debussy
Sonata No. 7	
Allegro	
Andante	
Allegro	

SCHOOL MUSIC _____Exhibition Hall C.

Chairman: Mary Alice Cox, Southwestern Louisiana Institute.

Lafayette, Louisiana

Presiding: Mary Alice Cox

Lecture-Demonstration: "Singing in the Elementary School" Helen Boswell, Music Supervisor, Louisville Public Schools. Louisville, Kentucky

PROGRAM

Through All the Year _____Gladys Pitcher Mother Goose Fantasies ______C. Albert Scholin March of the Men of Harlech ______ Traditional

Elementary Chorus from the I. N. Bloom and William R. Belknap Schools, Louisville, Kentucky

Director: Alma C. Kriete

"Music Reading in the Elementary School"

Helen Boswell, Music Supervisor, Louisville Public Schools, Louisville, Kentucky

Demonstration Group: Sixth grade class from Charles D. Jacob School, Louisville, Kentucky; demonstration conducted by Bessie Hand Browning, Music Consultant

(Students in these groups are from the classes of John Shober, Lena Ruth Towles, Mildred Bott and Frances Friend)

12:30 p.m. - 2:00 p.m.—SOUTHERN DIVISION CONVENTION LUNCHEON _____Terrace Room

Hugh McElrath, in charge

Presiding: Willis Ducrest, President, Southern Division, MTNA Toastmaster: Price Doyle, National Secretary-Treasurer, Phi Mu Alpha Sinfonia Fraternity of America

Address: Moritz Bomhard, Director, Kentucky Opera Association, Louisville, Kentucky

Music: Male Chorale, Southern Baptist Theological Seminary, Louisville, Kentucky, John N. Sims, Director

PROGRAM

Great and Glorious _____Haydn-Daltry Hear My Prayer, O God _____Kopyloff-Manney Glorious Things of Thee Are Spoken _____arr. Noss Come, Thou Fount of Every Blessing _____Wyeth-Cram Blessing, Glory and Wisdom _____Bach-Tkach

2:30 p.m. - 4:00 p.m.—THIRD GENERAL SESSION...... Exhibition Hall Presiding: Willis Ducrest, President, Southern Division, MTNA Concert: Indiana University Philharmonic Orchestra Tibor Kozma, Conductor PROGRAM Bernard Heiden Overture to "Medea" _____Luigi Cherubini Variations for Orchestra Frederick Fox INTERMISSION Concerto da Camera, for flute, English horn and strings _____Arthur Honegger Allegretto amabile Andante Vivace Tod und Verklarung ("Death and Transfiguration") Richard Strauss Report of Election and Introduction of New Officers Introduction of Platform Guests Old and New Business Adjournment

COMMITTEE MEETING Parlor A

4:00 p.m.—SOUTHERN DIVISION EXECUTIVE

SOUTHERN DIVISION

Of The

MUSIC TEACHERS NATIONAL ASSOCIATION

Kentucky Hotel

Louisville, Kentucky

February 9-12, 1960

OFFICERS

President

WILLIS F. DUCREST Southwestern Louisiana Institute 909 South Fremont Avenue Lafayette, Louisiana

Vice-President: (Program)

ROGER P. PHELPS 4 Barnes Avenue Baldwin, New York

Vice-President: (Publicity)

FRANK CROCKETT of Education Atlanta, Georgia

Vice-President: (Membership)

MERLE HOLLOWAY Tampa 6, Florida

Secretary

WALTER WESTAFER LaGrange College LaGrange, Georgia

Treasurer

PHIL HOWARD Georgia State Department Middle Tennessee State College Murfreesboro, Tennessee

EXECUTIVE COMMITTEE

The above Officers with:

A. A. BEECHER, University of South Florida, Tampa, Florida JANE CAMPBELL, 101 Janwell Drive, Richmond, Kentucky JOHN CHRISMAN, Berea College, Berea, Kentucky GRADY COX, Mississippi College, Clinton, Mississippi CYRUS C. DANIEL, Vanderbilt University, Nashville, Tennessee ELIZABETH R. DAVIS, 3805 Juniper Road, Baltimore 18, Maryland POLLY GIBBS, Louisiana State University, Baton Rouge, Louisiana HELEN A. GREIM, Cox Building, Maysville, Kentucky ROLF E. HOVEY, Berea College, Berea, Kentucky MICHAEL McDOWELL, Agnes Scott College, Decatur, Georgia WILBUR H. ROWAND, University of Alabama, University, Alabama MERLE SARGENT, 1255 S. W. 17th Terrace, Miami 45, Florida VIRGINIA STILES, Huntington College, Montgomery, Alabama WILLIAM WEAVER, 2835 Monterey Drive, Decatur, Georgia IRVING WOLFE, Peabody College for Teachers, Nashville 5, Tennessee

CONVENTION SECTION CHAIRMEN

American and Contemporary Music: ROBERT WHITNEY, Louisville,

Kentucky

Archives: MICHAEL McDOWELL, Decatur, Georgia Audio-Visual: NOLAN SAHUC, Lafayette, Louisiana

Certification: SIGFRED MATSON, Columbus, Mississippi

Church and Organ Music: FORREST HEEREN, Louisville, Kentucky

College Music: EVERETT TIMM, Baton Rouge, Louisiana Council of Presidents: MERLE SARGENT, Miami, Florida Music in Therapy: ERWIN SCHNEIDER. Knoxville, Tennessee

Musicology: VERNON TAYLOR, Memphis, Tennessee Piano-Junior: NINA INGRAHAM, Arnold, Maryland Piano-Senior: GRADY COX, Clinton, Mississippi

Regional-Folk Music: VERNON TAYLOR, Memphis, Tennessee

School Music: MARY ALICE COX, Lafayette, Louisiana

Strings: JOSEPH FIRSZT, Berea, Kentucky

Student Affairs: JOHN ANDERSON, Athens, Georgia Theory-Composition: J. F. GOOSSEN, University, Alabama

Voice: JANE STERRETT, Gainesville, Florida

Wind and Percussion: HARRY LEMERT, Monroe, Louisiana

LOCAL CONVENTION COMMITTEES

Chairman, Walter Dahlin

Finance:

Leon Raper and Grace Whitney, Co-Chairmen; Francis Hopper, Mrs. Rutherford Hoppe

Publicity:

Clarita Baumgarten, Chairman; Evelyn Aldrich

Equipment:

Ernest Lyon, Chairman; John Zurfluh, Roy Twombly

Transportation:

Benjamin Owen, Chairman; Mrs. A. D. Doak, Mrs. Charles Connell, Jr., Mrs. William Reccius

Advertising and Exhibits:

Mrs. Doris Owen, Chairman; Ford Montgomery, John Chrisman, Joseph Schreiber, Marion Korda

Banquet:

Hugh McElrath, Chairman; Mrs. J. H. Adams, Judith Bourne, Paul Kling

Housing:

Gus Coin, Chairman; Maurice Hinson, Marjorie Jackson

Doors and Information:

Maurice Laney, Chairman; Frank Grant, Fletcher Smith, Richard Skerlong

Hospitality:

Grant Graves, Chairman; Jane Campbell, Thomas Stone, James King, Dorothy Spalding

Convention Booklet and Announcements:

Willis Ducrest, Southwestern Louisiana Institute, Lafayette, Louisiana Roger Phelps, New York University, New York Frank Crockett, Georgia Department of Education, Atlanta, Georgia

AFFILIATED STATES

The Southern Division is comprised of the affiliated STATES of Alabama, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, Tennessee and North Carolina.

OFFICERS OF AFFILIATED STATE ASSOCIATIONS

ALABAMA:

President—WILBUR H. ROWAND, University of Alabama, Tuscaloosa Vice Pres.—ROY McALLISTER, University of Alabama, Tuscaloosa Vice Pres.—MRS. J. R. MURRAY, 1534 Roselawn Drive, Birmingham Vice Pres.—HUGH THOMAS, Birmingham Southern College, Birmingham

Vice Pres.—MRS. ALMA S. HALL, Box 535, Tyler Road, Birmingham Secretary—MRS. REBECCA WHITE, 121 Madison Street, Alexander City

Treasurer—MRS. LOUISE BELL, 2425 Loop Road, Tuscaloosa

FLORIDA:

President—MRS. LUCILLE W. SELLARS, 611 Leonard Drive, Warrington

1st Vice Pres.—MRS. THOMAS BUTLER, 1955 W. Bahia Vista, Sarasota 2nd Vice Pres.—JOSEPH TARPLEY, University of Miami, Coral Gables 3rd Vice Pres—ROGER CUSHMAN, Stetson University, DeLand Rec. Sec'y.—MRS. RUTH C. JOHNSON, 918 S. Orleans Avenue, Tampa Corr. Sec'y.—MRS. PAUL STEWART, Box 83, Bradenton Treasurer—E. P. MAGNELL, 718 Lothian Drive, Tallahassee

GEORGIA:

President—LOUISE HARWELL, University of Georgia, Athens 1st Vice Pres.—MRS. ELIZABETH BUDAY, Shorter College, Rome 2nd Vice Pres.—TIMOTHY MILLER, Agnes Scott College, Decatur 3rd Vice Pres.—HAROLD THOMPSON, South Georgia College, Douglas Secretary—JOHN O'STEEN, Wesleyan College, Macon Treasurer—JOHN ANDERSON, University of Georgia, Athens

KENTUCKY:

President—JOHN D. CHRISMAN, Berea College, Berea 1st Vice Pres.—FORD MONTGOMERY, University of Kentucky, Lexington

2nd Vice Pres.—THOMAS J. STONE, Western Kentucky State College, Bowling Green

Secretary—ANN HUDDLESTON, 108 Walnut Street, Lexington Treasurer—GRANT GRAVES, University of Louisville, Louisville

LOUISIANA:

President—HARRY LEMERT, Northeast Louisiana State College, Monroe

Vice President-GWYNN McPEEK, Newcomb College, New Orleans

Secretary—ILDA SCHRIEFER, Louisiana State University, Baton Rouge

Treasurer-MRS. MARY E. WALLACE, Box 322, Tech Station, Ruston

MISSISSIPPI:

President—GRADY COX, Mississippi College, Clinton

Vice President—GEORGE MUNS, Delta State Teachers College, Cleveland

Secretary—MRS. RUDOLPH MATZNER, 3493 Grandview Avenue, Meridian

Treasurer—GEORGE CRIBB, Mississippi College, Clinton

TENNESSEE:

President—GUY BOCKMAN, University of Tennessee, Knoxville

Vice Pres.—NEIL WRIGHT, JR., Middle Tennessee State College, Murfreesboro

Secretary—WARNER HUTCHISON, Union University, Jackson

Treasurer—CLARK RHODES, University of Tennessee, Knoxville

Director (West)—GLADYS CAUTHEN, Southwestern at Memphis, Memphis

Director (Middle)—MAI HOGAN, Peabody College, Nashville

Director (East)—GEORGE LUCKTENBERG, University of Chattanooga, Chattanooga

MARYLAND:

President—MRS. ELIZABETH R. DAVIS, 3805 Juniper Road, Baltimore

1st Vice Pres.—H. EMERSON MEYERS, 3006 - 29th Avenue, Hyattsville

2nd Vice Pres.—GERALD E. COLE, Western Maryland College, Westminster

Rec. Sec'y.—MRS. MURIEL H. COSTELLO, 5318 Catalpha Road, Baltimore

Corr. Sec'y.—GEORGE R. WOODHEAD, 3929 Cloverhill Road, Baltimore

Treasurer—MRS. KATRINE N. WHITE, 3109 Leighton Avenue,

Historian—ALBERT E. WILL, Route 1—Beaver Creek, Hagerstown

NORTH CAROLINA:

President-MARIE JOHNSON, Queens College, Chorlotte

Vice Pres.-WOLFGANG FETSCH, E. Carolina College, Greenville

Secretary-MRS. JO HORNE, Route 1, Eden Forest, Raleigh

Treasurer-SISTER MARY LEWIS, Sacred Heart Jr. College, Belmont

MUSIC TEACHERS NATIONAL ASSOCIATION

Founded 1876

President
LaVAHN MAESCH
Lawrence Conservatory
Appleton, Wisconsin

Vice President: Program
DUANE A. BRANIGAN
University of Illinois
Urbana, Illinois

Recording Secretary: JOHN H. LOWELL University of Michigan Ann Arbor, Michigan Immediate Past President: DUANE H. HASKELL Arkansas State College State College, Arkansas

Vice Presidents: States and Divisions
JAMES B. PETERSON
University of Omaha
Omaha 1, Nebraska

Treasurer:
ALLEN I. McHOSE
Eastman School of Music
Rochester, New York

EXECUTIVE BOARD

The above officers with: VICTOR H. BAUMANN, Phoenix College, Phoenix, Arizona PAUL BECKHELM, Cornell College, Mount Vernon, Iowa CELIA MAE BRYANT, University of Oklahoma, Norman, Oklahoma WILLIS DUCREST, Southwestern Louisiana Institute, Lafayette, Louisiana MERRILL ELLIS, Joplin Junior College, Joplin, Missouri VIRGINIA FRANCE, 2844 Bonnie View Road, Dallas 16, Texas POLLY GIBBS, Louisiana State University, Baton Rouge 3, Louisiana HOWARD GROTH, Arkansas State Teachers College, Conway, Arkansas MARGARET B. HALL, 711 Highland Avenue, Mansfield, Ohio RUSSELL G. HARRIS, Hamline University, St. Paul Minnesota BETH MILLER HARROD, 132 South 13th Street, Lincoln, Nebraska ARCHIE N. JONES, University of Texas, Austin 12, Texas THEODORE KRATT, University of Oregon, Eugene, Oregon FRANKLIN B. LAUNER, Christian College, Columbia, Missouri CHARLES A. LUTTON, 64 East Jackson Boulevard, Chicago 4, Illinois HENRIETTA McELHANY, Colbert, Washington HAZEL D. MONFORT, 300 Miramonte Avenue, Palo Alto, California MRS. MERLE SARGENT, 1255 S.W. 17th Terrace, Miami 45, Florida DONALD M. SWARTHOUT, 2122 California Street, N.W., Washington 8. D.C.

ROY UNDERWOOD, Michigan State University, East Lansing, Michigan HIMIE VOXMAN, State University of Iowa, Iowa City, Iowa ROY T. WILL, Indiana University, Bloomington, Indiana

Executive Secretary:

S. TURNER JONES 775 Brooklyn Avenue, Baldwin, N.Y.

The American Music Teacher, official magazine, is published five times a year. Issues are dated: September-October, November-December, January-February, March-April, and May-June.

EXHIBITORS

ASSOCIATED MUSIC PUBLISHERS, Inc. 1 West 47th Street, New York 36, New York Tables	20 and 21
THE BALDWIN PIANO COMPANY 1801 Gilbert Avenue, Cincinnati 2, OhioTable	s 9 and 10
BELWIN, Inc. Rockville Centre, New YorkTable	es 7 and 8
BOOSEY AND HAWKES, Inc. Lynbrook, New York	_Table 15
BRODT MUSIC COMPANY 1400 N. Independence Boulevard, Charlotte 5, North Carolina	Table 2
CARL FISCHER, Inc. 56-62 Cooper Square, New York 3, New York	_Table 22
NEIL A. KJOS MUSIC COMPANY Park Ridge, Illinois	_Table 17
LUTTON MUSIC PERSONNEL SERVICE 64 East Jackson Boulevard, Chicago 4, Illinois	Table 1
McGRAW-HILL BOOK COMPANY New York, New York	_Table 19
MILLS MUSIC, Inc. 1619 Broadway, New York 19, New York	13 and 14
FALLS CITIES CHAPTER, THE PIANO TECHNICIANS GUILD Louisville, Kentucky	Table 3
G. RICORDI AND COMPANY 16 West 61st Street, New York 23, New YorkTable	es 4 and 5
SHAWNEE PRESS, Inc. Delaware Water Gap, Pennsylvania	Table 16
SUMMY-BIRCHARD PUBLISHING COMPANY 1834 Ridge Avenue, Evanston, Illinois	Table 6
THE UNIVERSITY SOCIETY, Inc.	Table 18

ACKNOWLEDGEMENT

Music Teachers National Association, Incorporated, wishes to express its appreciation to our exhibitors and program advertisers, each of whom contributes immeasureably in service to success of our Conventions and to the effectiveness of our daily lives as teachers, creators and listeners of music.

Appreciation is hereby expressed, in particular, to Steinway and Baldwin Piano Companies, who are furnishing pianos for use during the Southern Division Convention.

NOTES

NOTES

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, February 13, 1960

Gardencourt

10:30 a.m.

Old Song

Alexander Tansman

Betty Willis, pianist (Shreiber)

On a Branch That Swings A Modern Dragon

F. Clark

F. Clark

Rosalie Roberts and Mary Jane Roberts, pianists (Driskell)

Allegro in E minor Polonaise Hungarian Dance Diabelli Diabelli Diabelli

Delores Greathouse, pianist, (Gittli) accompanist, E. Gittli

Concerto in G major 2nd movement, Allegro

Telemann

Mary Ann Drye, violist (Schneider) accompanist Bobbye Ossman (D. Owen)

Steinway and Baldwin Pianos

This is the twelfth recital of the Preparatory Department during the 1959-60 season. The next recital will be held February 20, 1960, on Saturday at 10:30 a.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

in Recital

Pupils of

ELIZABETH WHITE

Saturday, February 13, 1960

Gardencourt		3:0	0 p.m.
Climbing Up the Wall The Parade Sailing	Sandra Stone	Frances Frances Frances	Clark
Little Miss Muffet Winter Song Neighborhood March	Mary Ann Stambaugh	Frances Frances Frances	Clark
Jack Be Nimble San	ndra Stone and Hedva Margulies	Frances	Clark
Big Brown Bear Up in the Swing Bow Wow Wow	Ruth Martin	Frances Frances Frances	Clark
Wishing on a Star The Pirate The Prince Song of the Gondolier	Hedva Margulies	Frances Frances Frances	Clark Clark
zerg of the doudotter	Ruth and Julie Martin	Frances	Clark

Bourree

Boat Song

Highland Laddie

The Ducks on the Pond

(from the Magdalena Bach Notebook)

Johann Sebastian Bach

Italian

Frances Clark

Bernice Frost

Mary Lusky

Elizabeth MacDonald

Patty Wolfe

Minuet in C major Play

Wolfgang Amadeus Mozart Bela Bartok

Sandra Whitmer

March in D (from the Anna Magdalena Bach Notebook)

J. S. Bach

Billy Engebretson

Allegro

Carl Philipp Emanuel Bach

Sharon Waller

Merry-Go-Round

Alexander Tcherepnin

Julie Martin

Sonatina in C major, Op. 36, No. 1 Spiritoso

Muzio Clementi

Andante Vivace

Stewart Royster

Rondo (from Sonatina in F major)

Ludwig van Beethoven

Cheryl Gresham

Prelude in C minor, Op. 28, No. 20 Noble Waltz No. 1 in C major, Op. 77

Fredric Chopin Franz Schubert

Becky Shelby

Impromptu in F # major, Op. 36, No. 2

Fredric Chopin

Elizabeth White

Steinway and Baldwin Pianos

This is the thirteenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held February 20, 1960 at 10:30 a.m.

CHAMBER MUSIC SOCIETY (Affiliated with University of Louisville)

presents

AMADEUS QUARTET

NORBERT BRAININ, Violin PETER SCHIDLOF, Viola SIEGMUND NISSEL, Violin MARTIN LOVETT, Cello

The Playhouse Sunday, February 14, 1960 3:30 P.M.

PROGRAM

'Allegro ma non troppo

QUARTET IN A MINOR (1947).....WILLIAM WALTON

'Allegro
Presto
Lento
'Allegro molto

INTERMISSION

QUARTET IN C MAJOR, OPUS 59, NO. 3.....BEETHOVEN

'Introduzione: 'Andante con moto - 'Allegro vivace

'Andante con moto quasi allegretto

Menuetto: 'Grazioso

'Allegro molto

Colbert-LaBerge Concert Management 105 West 57th St., New York City Records: Angel Deutsche Grammophon His Master's Voice Westminster

Last Concert in the Series
BUDAPEST STRING OUARTET: Sunday, March 6, 3:30 P.M.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

TAKA KLING, harpist

assisted by

Francis Fuge, flute Virginia Schneider, viola Charles Torode, clarinet Grace Whitney, cello

Paul Kling and Richard Skerlong, violins

Gardencourt

8:30 p.m.

February 20, 1960

PROGRAM

INTERMISSION

Announcements: Grace Wieck, soprano, Sunday, February 21, 4:00 p.m.,
Gardencourt

University of Louisville Orchestra Concert, Friday, February 26, 8:00 p.m., Columbia Auditorium

Mary Treitz, soprano, Saturday, February 27, 8:30 p.m., Gardencourt

Recital of music by Karl Kroeger performed by faculty, students, and guests, Sunday, February 28, 4:00 p.m., Gardencourt



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

GRACE WIECK, Soprano (pupil of Fletcher Smith)

Carol Weiss, pianist

Gardencourt

February 21, 1960

4:00 p.m.

PROGRAM

I :

Non più d'Amore Falconi	eri
Star vicino	
Amore dormiglione Strozzi	
Nebbie	į

II

Sandmannchen	Brahms
Mådchenlied, Op. 95, No. 6	Brahms
Mådchenlied, Op. 85, No. 3	Brahms
Mädchenfluch, Op. 69, No. 9	Brahms

INTERMISSION

in

Chanson d'Avril	•	,	•	,	•		,		,			•					Bizet
Claire de Lune .							•	,		+	+		•	,	,	•	Szule
Villanelle des pe	eti	ts	С	an	ar	d s	•		,								Chabrier
Adieu, notre pet	ite	7	Га	b 1	e,	fı	0	m	"]	Ma	n	n	15	,	,		. Massenet

IV

I shall be	loved as	quiet	things	 	 Kar	1 Kroeger
On a still	morning			 	 Kar	l Kroeger
Winter Ov	erture			 	 Kar	l Kroeger

Miss Wieck is a member of the Junior class.



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PRESENTS

a recital of music composed by

KARL KROEGER

and performed by faculty, students, and guests

Gardencourt

February 28, 1960

4:00 p.m.

I

Sonata Breve (1957)
Giocoso
Lento
Allegro Molto

Bernard Sanchez, trumpet; Dudley Howe, horn; Mildred Kemp, trombone

Three Songs (1952-1954)
I shall be loved as quiet things (Baker)
On a still morning (Cole)
Winter Overture (Kent)

Grace Wieck, soprano Carol Weiss, piano

Sonata for Violin and Piano (1952)
Lento
Allegro Impetuoso
Lento e Sostenuto - Allegro non troppo

Kristine Beck, violin Doris Owen, piano

INTERMISSION

Three Bagatelles for Piano (1954) Scherzando Lento Presto e leggiero

Benjamin Owen, piano

Three Songs on texts of Rilke (1958) Prelude From an April Autumn Day

> Audrey Nossaman, soprano Elizabeth White, piano

String Quartet (1954) Andante con Moto Allegro Vivace Lento Allegro Molto

> Philip Noer, violin Katherine Lurton, violin Marion Korda, viola Brooke Hicks, cello

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

February 25, 1960 1:00 P.M. Gardencourt PROGRAM Johann Ernst Galliard Sonata I . Cantabi le Spiritoso e staccato Largo e staccato Hornpipe Vi vace Patricia Anne Buckner, trombone (Lyon) Ann Gilligan, piano Achieved is the Glorious Work (from "The Creation") Haydn Anonymous Sonata from "Bankelsangerlieder" . . . Johann Pezel Sonata No. 5 Johann Pezel Three Pieces Intrade Sarabande Bal Giovanni Gabrieli Canzona per sonare No. 4 . Brass Ensembles from Mr. Lyon's Ensemble Class (Patrick McGuffey, William Wich, Phyllis Montgomery, David Swyers, Tommy Giles, Edward Cooper Mildred Kemp, John Albrecht, Thomas Trueblood, Terry Cravens Patricia Buckner James Vail) Beethoven Trio in G major . Adagio Allegro con brio Adagio Scherzo Presto

> June Noble, violin Gwyn Mills, viola Paul Wallace, cello

In quelle frine murhide Steinway piano Mi chimano Mimi

THE UNIVERSITY OF LOUISVILLE

in cooperation with

THE LOUISVILLE ORCHESTRA

presents

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA



Robert Whitney, Director

Walter Dahlin, Conductor

Kristine Beck, Violinist

February 26, 1960

8:00 p.m.

PROGRAM

I

"Academic Festival" Overture, Op. 80. Brahms

II

Violin Concerto in E major......... Bach
Allegro
Adagio
Allegro assai

Miss Beck

INTERMISSION

III

Allegro spiritoso

IV

Overture to "Rienzi" Wagner

ORCHESTRA DED

	ORCHESTRA PER	SONNEL
FIRST VIOLINS	PICCOLO	TROMBONES
Philip Noer, concertmaster Paul Kling, ^{€\$}	Otto Feddern	Mildred Kemp John Albrecht
Julie McLain	FLUTES	Terry Cravens
Jose Romero June Noble	Elaine DeBold Ruth Hilton	Tom Trueblood
Kristine Beck		TUBA
Katherine Lurton, + Joe Klan, +	OBOES Ernest Threlkeld	James Vail
SECOND VIOLINS	Kenneth Groeppe	TIMPANI
Richard Torstrick, principal Richard Skerlong, ≉	CLARINETS	Kenneth Karr
Bobbye Ossman Iran Acton	Joan Cooper Bill Watkins	PERCUSSION
Louis Miller Sherrin McDonald	BASSOONS	Terry Hulick Ernesto Gittli
Alfred Rau, + Christie Louis	Jo Ann Baxter	Lloyd Collins John Szabo
VIOLAS	Sylvia Shaw	
Gwyn Mills, principal	FRENCH HORNS	
Jean Kalkhof Virginia Schneider, **	Nancy Slack	
Mary Ann Drye Judy Gienow, +	Brooke Griffith David Matthews	PROPERTY MANAGER
July OTOHOW, +	Eugene Davis, *	Tom Trueblood
CELLOS	TRUMPETS	
Paul Wallace, principal	TROMETO	

Paul Wallace, principal Grace Whitney, ↔ Brooke Hicks Francis Grant . *

Bernard Sanchez, * Pat McGuffey William Wich Edward Cooper

PERSONNEL MANAGER

Pat McGuffey

BASSES

Laurane Thorne, principal Betty Olliges, +

- Denotes faculty members of the School of Music
- Denotes faculty members of the School of Music who are Orchestra Section Leaders
- + Denotes guest players

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, February 27, 1960

Gardencourt

10:30 a.m.

Three German Dances

Haydn

Timothy Ascolese, pianist (Wagner)

Neighborhood Parade Spooks

F. Clark

F. Clark

Matthew Livingood, pianist (Driskell)

Minuet in G major

Bach

Clowns

Kabalevsky

Charlene Steltenpohl, pianist (Wagner)

Concerto in G major 2nd movement, Allegro

Telemann

Mary Ann Drye, violist (Schneider) accompanist, Bobbye Ossman (D. Owen)

Steinway Piano

This is the fourteenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held on March 19, 1960, Saturday at 10:30 a.m.

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents

MARY K. TREITZ, Soprano (pupil of Audrey Nossaman)

Samuel Hodges, at the piano

Gardencourt, 8:30 p.m.

February 27, 1960

(This recital is given in partial fulfillment of the requirements for the degree of Bachelor of Music.)

PROGRAM

I Pensieri notturni W. A. Mozart Piangero la sorte mia, from "Giulio Cesare" G. F. Handel II Il est doux, il est bon, from "Herodiade" Jules Massenet III "Poeme d'un Jour" Gabriel Faure Rencontre

Toujours Adieu

Ruhe, meine Seele									Richard Strauss
Morgen					•		•		Richard Strauss
Schlagende Herzen									Richard Strauss
Zueignung						*		*	Richard Strauss

V

From "Twelve Poems of Emily Dickinson" Why do they shut me out of heaven? Heart, we will forget him	•			Aaron Copland
Pastorale	•		Igor	Strawinsky
Tilimbom			Igor	Strawinsky



Francis Hopper, Organist in

A Program of Organ Music on the new classic-type Frances Gates Dulaney Memorial Organ February 28 4:p.m. 1960

PROGRAM

Plein-Jeu

Louis Marchand

Basse de Trompette

Guilain

Prelude and Fugue in G Minor

J. S. Bach

Two Chorale Preludes:

"Now Dance and Sing, ye Christian Throng"

"A Mighty Fortress is our God"

Concerto in B Minor

J. G. Walther

Allegro

Adagio

Allegro

Three Short Preludes:

Hermann Schroeder

- 1. Maestoso
- 2. Allegretto
- 3. Poco Vivace

Second Suite for Organ

Francis H. Hopper

Scherzo

Toccata-Carillon

Members of the parish and friends of Dr. Hopper are invited for coffee at the conclusion of the program.

"The articulate tones of the classic organ fall on the ear as a revelation. Study of these sounds leads to the realization of principles which have vital meaning for us in the making of organs and the playing of organ music today. In a booklet published in 1906, Albert Schweitzer discusses several basic principles which "will determine the action of an organ and the quality of its tone." It is a tribute to his perceptive genius that his reasoned conclusions are as vital today as when they were written. In fact, a lot of us are just catching up to the point of artistic discernment possessed by Schweitzer & half century ago.

The genius of the organ is for the performance of polyphonic music. But whether that music be the exhilarating fabric of a Bach fugue, the romantic polyphony of Reubke, Rheinberger, Franck, or the modern writing of Hindemith, it will sound at its best in the musical terms of the classic organ. That a Stradivarius is excellent for the whole range of violin literature should surprise us no more. On hearing the best of romantic and modern compositions played in the slightly fastidious tones of the classic organ one is no longer bemused by the idea that the organ needs a variety of essentially cinema sounds under the guise of romantic voices.

The organ must be placed "high and free" as Schweitzer puts it, the purpose being not to produce more volume but to allow clear and articulate

voicing of pipes.

If there is one thread that runs right through many distinguished instruments, it is the articulate, buoyant and musical character of tone gained from unnicked pipes. Such pipe speech affords expressiveness and conviction in a phrase. A consonant of articulation launches the vowel of sound. Just listen for yourself!"

---- E. Power Biggs

CHAMBER MUSIC SOCIETY (Affiliated with University of Louisville)

presents

BUDAPEST STRING QUARTET

ALEXANDER SCHNEIDER, Violin MISCHA SCHNEIDER, Violoncello Joseph Roisman, Violin Poris Kroyt, Viola

with WALTER TRAMPLER, Viola

The Playhouse, Sunday, March 6, 1960, 3:30 P.M.

PROGRAM

STRING QUINTET IN C MAJOR, OP. 29..... BEETHOVEN

Allegro moderato
Adagio molto espressivo
Allegro
Presto

STRING QUINTET IN D MAJOR, K. 593.....MOZART

Larghetto - Allegro
Adagio
Menuetto
Finale: Allegro

INTERMISSION

The Friedberg Management Inc. 111 West 57th St., New York 19 Columbia Records

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, March 19, 1960

Gardencourt

10:30 a.m.

Berceuse Dancing

E. Jonas Scandanavian Folk Tune

Elizabeth Edgar, pianist (Wagner)

Bourree Joy and Tears Bach Tcherepnin

Kathy Lyon, pianist (Wagner)

Minuet in G major Havin' Fun

Bach Siegmeister

Nancy Sanneman, pianist (Wagner)

Allegro in G major

Haydn

Sylvia Clark, pianist (Wagner)

Merry-Go-Round

Tcherepnin

Julie Martin, pianist (White)

From Twenty-four Little Pieces, Op. 39
Hopping

Kabalevsky

A Little Song The Clown

Patty Wolfe, pianist (White)

First Loss The Wild Horseman

Schumann Schumann

Stewart Royster, pianist (White)

Rondo, from Sonata in C major, K545

Mozart

Claudia Clarke, pianist (Wagner)

Courante Sechs Stücke Für Kinder Piece in E^Dmajor Piece in G major

Handel Mendelssohn Betsy Updegraff, pianist (D. Owen)

Violin Concerto Op. 64
(1, Allegro molto appassionato)

Mendelssohn

Kristie Louis, violinist (Kling) accompanist, Robert Smith

Steinway Piano

This is the fifteenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held on March 26, 1960, on Saturday at 10:30 a.m.

(signate) delineter livero sivilys

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

SHERREE OWENS, Soprano (pupil of Audrey Nossaman)

SAMUEL HODGES, Pianist

GARDENCOURT

MARCH 19, 1960

8:30 p.m.

PROGRAM

I

Ridente	1a	calma	•	•	٠	•	•	•	•	•		W.A.	Mozart
Un moto	o d	i gioja										W.A.	Mozart

II

Frauenliebe und Leben Robert Schumann

Seit ich ihn gesehen

Er, der Herrlichste von Allen

Ich Kann's nicht fassen, nicht glauben

Der Ring

Helft mir, ihr Schwestern

Süsser Freund, du blickest

An meinem Herzen, an meiner Brust

Nun hast du mir den ersten Schmerz gethan

INTERMISSION

III

Noel des enfants qui n'ont plus de maiso	ns Claude Debussy
C'est l'extase langoureuse	Claude Debussy
Fantoches	. Claude Debussy

IV

То	this	we'	ve con	ie (fr	om "The	Gian	Carlo	Menotti
Luc	y's a	aria	(from	"The	Telepho	ne") Gian		Menotti

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 1:00 P.M.

March 24, 1960

PROGRAM

Meditation Frederick Jacobi
John Albrecht, trombone (Lyon) Mary Helen Romine, piano
Deh vieni, non Tardar (from "The Marriage of Figaro) Mozart
Fiocca la Neve
Betsy Gerrish, soprano (Nossaman) Mary Helen Romine, piano
Sonata for Clarinet and Piano
First movement
Clarinet Concerto K. 622
Joan Cooper, clarinet (Jackson) Jo Ann Baxter, piano
L' Heure Exquise
J' ai pleuré en reve
Brenda Brooks, soprano (Nossaman) Carol Weiss, piano
Drei Phantasiestücke, Op. 111 R. Schumann
Yvonne Driskell, piano (B. Owen)

LOUISVILLE

Community Concert Association

Presents

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, Conducting

1959	1960
Program	
Overture to "Der Freischütz"	Weber
*Symphony No. 1 in C Minor, Opus 68	Brahms
Intermission	
Rondes de Printemps (Images pour Orchestra No. 3)	Debussy
*"The Swan of Tuonela," Opus 22	Sibelius
*Suite No. 2 from the Ballet, "Daphnis and Chloe" Daybreak Pantomime General Dances	Ravel

COMMUNITY CONCERTS INC.

affiliated with

COLUMBIA ARTISTS MANAGEMENT INC. 111 West 57th Street • New York 19, N. Y.

Program Notes

Overture to "Der Freischütz" Carl Maria von Weber

(Born: Eutin, Germany, December 18, 1786; Died: London, January 5, 1826)

ER FREISCHÜTZ had its first performance at the Schauspielhaus, Berlin, on June 18, 1821. It was an instantaneous and overwhelming success, and the fact that the date of the premiere marked, to the day, the sixth anniversary of Waterloo had more than coincidental significance in a Germany just emerging from the Napoleonic wars of liberation.

The Freischütz story tells of Max, a young huntsman who pledges his soul to the Powers of Evil for magic bullets with which to win a shooting match of which the hand of his beloved Agathe, the village belle, is the prize. Through his friend Caspar, Max traffics with the Black Huntsman, Zamiel, an incarnation of Satan for seven magic bullets. After using them unerringly in six magical shots in the contest the seventh by diabolic contrivance strikes Max's beloved. But Agathe's bridal wreath has intercepted the bullet and saved her life. All ends happily when Max is pardoned and his false friend Caspar falls victim to the fiend Zamiel.

The Overture, a gem of introductory dramatic music by a composer who was a

master of that genre is based on themes from the opera.

It opens on a provocatively mysterious phrase in C major played by the strings in unison. The dreamy melody that follows, sung by four horns in two part harmony, evokes the romantic spell of the Bohemian forest. It ends on a foreboding chord suggesting the baleful presence of Zamiel. The strings shiver in tremolo, plucked basses "like a beating heart" create a sense of imminent evil. Then rushing passages in the strings depict the despair of Max, and this is followed by the stormy music from the scene at the Wolf's Glen where Max traffics for the magic bullets while evil spirits hover near. A clarinet solo introduces Agathe's theme 'like a shaft of light suddenly piercing darkness." This bouyant theme finds its final apotheosis in a jubilant and triumphant coda.

Symphony No. 1 in C Minor, Opus 68 Johannes Brahms

IN a much quoted mot, Hans von Bülow called the Brahms First the Beethoven Tenth. This glib evaluation has not been universally accepted. But there is small doubt that Brahms, the heaven-annointed inheritor of the grandeur and passion of Beethoven and the tenderness and warmth of Schubert combined that heritage in a unique and sovereign

musical personality of his own.

Following the arresting introduction, the 'cellos sing briefly and reflectively. Then, after a sudden sforzando, the music resumes its nobly troubled questing. The violas mutter briefly and the movement ends with a serenity that comes as a benediction. In the Adagio we have the deeply lyric Brahms. The music is too intimate to be called elegaic but its beauty is unsmiling. A tenderly introverted melody is sung by strings and the solo oboe. Then the violins sweep the mood to a high pitch of poignancy. Resignation returns in the idyllic voice of the horn embroidered by a solo violin.

The Allegretto opens with a graceful folk-like melody in the woodwinds. This is followed by an agitato passage that is curiously theatrical — almost operatic — in its urgency. The opening of the first movement is fleetingly glimpsed in retrospect.

The Finale is perhaps the Symphony's crowning glory. In the introduction that melody to be heard later (a blood relative of the Ode to Joy in Beethoven's Ninth Symphony) is foreshadowed in portentous augmentation. There is another operatic bridge. Then sunlight breaks through the clouds with the famous "bell theme" of the horn echoed by a solo flute. This tune bears a notable relation to the Cambridge Chimes

heard on many a grandfather's clock. These chimes are attributed to William Crotch (1775-1847), an organist and composer associated with the University of Cambridge. Crotch is said to have found the tune in the orchestral introduction of the aria "I know that my Redeemer Liveth" from Handel's Messiah.

Intermission

Rondes de Printemps (Images pour Orchestre, No. 3). Claude Achille Debussy (Born: St. Germain-en-Laye, August 22, 1862; Died: Paris, March 25, 1918)

R ONDES de Printemps is the third piece of a suite which goes under the title of Images pour Orchestre, and which Debussy had originally intended as a composi-

tion for two pianos - Gigue triste, Ibéria, and Valses.

Debussy finished the Rondes de Printemps in 1909, following this with Ibéria in 1910, and Gignes in 1912. He had renamed the three sections during his transference to orchestra, retaining only Ibéria as a title. When it came time to tie the three pieces into a suite and to consider public performance, Debussy reversed their order, finishing with Rondes de Printemps. However, before this occurred, his three panels had been performed separately: Rondes de Printemps was first played in Paris by the Colonne Orchestra on March 2, 1910.

Coming after the vivid, shimmering colors of Ibéria (by far the longest and most popular of the three pieces), Rondes de Printemps emerges exactly as its title would imply — Springtime Dances. Some writers tell us that they feel Debussy had three countries in mind while writing Images pour Orchestre: England, Spain, and France. There can be no doubt about the second piece, but the theory concerning the third section's nationality is based on Debussy's use of the old French round. While commenting on Rondes de Printemps, specifically, Charles O'Connell, discloses an interesting sidelight: "One may be perhaps forgiven for noting a detail that might escape the casual listener - one which, indeed, is rare in the music of this composer - the explicit use of a folk tune. It occurs in disjointed form at intervals here; the tune is an ancient French dance song, Nous irons plus au bois. In the charming setting given it by Debussy it gains a delicacy hardly inherent in it."

The preparation of Images for public performance was a tremendous chore for Debussy, a labor that became a nightmare in his existence - a nightmare of insistent publishers, orchestra managers, and musicians. However, one might never guess that he was under such frantic pressure, as one listens to the carefree lilt and happy rhythms

of Rondes de Printemps.

"The Swan of Tuonela," Opus 22 Jean Sibelius (Born: Tavastehus, Finland, December 8, 1865; Died: Järvenpää, Finland, September 20, 1957)

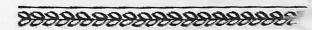
THE SWAN OF TUONELA is the second of the four musical legends that constitute I the suite, Lemminkaimen, Opus 22. It is also by far the most popular section of the suite and is played independently and with great frequency on symphonic programs.

Sibelius had originally embarked on a big-scale project - an opera, which was to be called, "The Creation of the Boat," based on legends of Finnish mythology, found in the eleventh runo of the Kalevala. The exquisite Swan of Tuonela was to serve as an evocative prelude to his opera.

After much consideration, Sibelius came to the conclusion that his own particular talents were not suited to opera. Whereupon, he salvaged the best portions of the music and fashioned them into a symphonic suite. Thus, these four orchestral legends have remained to enrich the symphonic repertory of our day.

The Swan of Tuonela came first in the order noted, this was the music supposed to serve?

as been a. It was



300000m

DEBUT

of the new

LOUISVILLE STRING QUARTET

Paul Kling, Violin Virginia Schneider, Viola

Richard Skerlong, Violin Grace Whitney, Cello

Columbia Auditorium

March 25, 1960

PROGRAM

I

Quartet, Op. 18, No. 1 in F major.... Beethoven Allegro con brio
Adagio: Affettuoso ed appassionato
Scherzo: Allegro molto
Allegro

II

Quartet (K. 575) in D major Mozart Allegretto
Andante
Menuetto: Allegretto
Allegretto

INTERMISSION

III

LOUISVILLE DIVISION

KENTUCKY STATE MUSIC FESTIVAL

sponsored by

THE KENTUCKY MUSIC EDUCATORS ASSOCIATION

in cooperation with

THE UNIVERSITY OF LOUISVILLE
Philip Davidson, President

SCHOOL OF MUSIC Robert Whitney, Dean and Manager of the Festival

duPont Manual High School 120 West Lee Street Louisville, Kentucky March 26, 1960

INSTRUCTIONS TO CONTEST PERSONNEL

FOR ALL: Be in the Office of Manual at least 30 minutes prior to the opening of the contest.

ROOM CHAIRMEN:

- 1. You are in complete charge of the room.
- 2. Get copy of music and give it to the judge along with the judging sheet.
- 3. Announce name of auditioner, school, and composition before auditioner performs. Be sure all in the room can hear.
- 4. Check performance time before you begin with the office personnel.
- 5. STOP THOSE WHO RUN OVER. Do not allow excessive time for tuning. (This is included in the total time limit for each contestant.)
- 6 Check the criticism sheet to see that the judge has signed his name, circled the rating, and written in the rating.
- 7. Give the rating sheets to the office runner after each event is completed.
- 8. Protect the judge from interference while judging and the student from distrubance.
- 9. Help the student solve any conflicts, such as accompanists being assigned to two places simultaneously. If the auditioner does not report to perform or to re-schedule by the time he is scheduled, he cannot perform.
- 10. Be sure to check that the judge has the proper criticism sheet before the auditioner begins.

DOORKEEPERS:

- 1. While auditioner is performing, do not let anyone in or out of the room.
- 2. Collect auditioner's music at the door and give to the room chairman.
- 3. Keep order in the hallway as much as you can.
- 4. Work with the expediter in keeping things moving.

EXPEDITERS:

- 1. You are one of the most valuable workers, and your ability to "feed" performers to the audition room is the real secret of a successful contest. Have contestants warm up and ready to go on time. If scheduled contestant is late, get the next person ready. Do not allow the wrong person to use the warm up room unless asked to do so by the one scheduled. (Each auditioner is due to have the room to himself for the period immediately preceding his appearance.)
- 2. If re-scheduling is necessary to keep the audition moving, see that this information is passed on to the room chairman.

INSTRUCTIONS TO PRINCIPALS, TEACHERS, AND PARTICIPANTS.

This is the the final copy of the Instrumental and Vocal Solos and Small Ensemble Event. Please inform students of their performance time.

Ratings will be posted on the bulletin board near the school office as soon as possible after an event is closed. NO RATINGS WILL BE GIVEN OUT OTHERWISE.

NO LUNCHES will be served. However, there are a number of restaurants close by, including the University Snack

There will be no check room, and we cannot be responsible for lost articles or clothing.

PARKING will be allowed on the school grounds near the building if the ground near the building is not wet. If it is wet, all parking must be on the street. Please note the hours of no-parking before leaving your car. REGISTRATION is requested of all SENIOR DIVISION students. Please report to the Office as soon as you arrive. We express our appreciation to everyone and every organization that has helped to expedite this event. Especially are we grateful to Mr. A. J. Ries, Principal of Manual, and the Louisville Board of Education for making Manual available for this Festival.

This Festival is sponsored by the University of Louisville as part of its public service. If you can suggest ways to improve it, write to the Manager.

TEACHERS: Please pick up the judges comment sheets before leaving the School. You are invited to attend the instruction session for contest personnel at 8:30 a.m. in the Office. You are urged to read carefully and understand the RULES OF THE FESTIVAL as published by the FESTIVAL ADVISORY BOARD. All rules therein will be strictly enforced, especially the ones regarding time limits.

PROGRAM

ROOM 254 (Orchestra Room) WARM-UP, I, (practice room) Mr. Joseph Firszt, Berea, Adjudicator

EVENT	TIME	RATING	NAME	SCHOOL	
VIOLIN	solos, ju	NIOR DIVISIO	ON		
1	9:00		Addie Robinson	Manly Jr. High	
2	9:07		Day Ann Doak	Shelbyville High	
3	9:14		Danny Reed	Manly Jr. High	
VIOLIN	SOLOS, SE	NIOR DIVISIO	ON		DES STRING TRU
4	9:21		Mary Mackey	Shawnee	
5	9:28		Julia McLain	Manual	
6	9:35		Sharon Beals	Manual	
7	9:42	radio francisco de la	Bobby Johnson	Manual	
doistime T	aldeld .ne	dian Xnone		Action of the Spanning Plan	
STRING	TRIOS, JU	NIOR AND SE	INIOR DIVISIONS		
(Jr.) 8	9:49	retunds.	Couch, Comstock, Zurfluh	Gottschalk Jr. High	
(Sr.) 9	9:56	-	Sells, McLain, Moser	Manual	
(Sr.) 10	10:03		Brown, Drye, Stephenson	Atherton	
CTI LO C	MALLEN AND A	151.564	A BONN CHIEF WATER STARTED		
CELLO S	olos, Jun	IOR DIVISIO	m, Shiter, Smith a vers N		
11	10:10	tAb	John Zurfluh	Gottschlak Jr. High	
VIOLA S	OLOS, SEN	IOR DIVISIO	N		
12	10:17		Darlene Showalter	Manual	
13	10:24		Pat Childress	Manual	
STRING (QUARTET,	SENIOR DIV	ISION		
14.	10:31		Malain Diarea Character	Manual	
11 ,	10:01		McLain, Pierce, Showalter, Hood	Manuai	
15	10:38		Torstrick, Thurman, Moser	Manual	
			Yanutola		
MISCELL	ANEOUS S'	TRING ENSEN	MBLES, SENIOR DIVISION		
16	10:45		Showalter, Childress	Manual	
CHAMBE	R MUSIC,	Jr. High Div	ision		
17	10:52			Manly Jr. High	
LATE	NTRIES				
		SENIOR DIV	TSION		
113	10:59		Joan Davis	Atherton	
114	11:06		Christy Louis	Atherton	
VIOLA SC	DLOS, SEN	OR DIVISION			
115	11:13		Mary Ann Drye	Atherton	
CELLO SC	DLOS, SENI	OR DIVISION			
116	11:20		Susan Stephenson	Atherton	

Atherton

STRING BASS SOLOS, SENIOR DIVISION

Christie Slater

11:27

117

ROO1 EVEN	JT TIME	-UP, ROOM 120 Mrs. Dorothy Gilsdorf, Adjudicator RATING NAME	
		and the second s	SCHOOL
		UNIOR DIVISION	
18	9:00	Anna Margaret Garrison	Shawnee
SOPR	ANO SOLOS, S	ENIOR DIVISION	
19	9:05		
20	9:10	Lynda Stogner	Simpsonville
21	9:15	Glenda Wolfe	Manual
22	9:20	Beverly Ballard	Manual
23	9:25	Linda Eagle	Manual
24	9:30	Colleen Herbig	Manual
25	9:35	Bobbye Ann Hudson	Sacred Heart
26	9:40	Faye Thomas	Sacred Heart
27	9:45	Margaret Weber	Taylorsville High
28	9:50	Jeanne McKinney	Assumption
29	9:55	Barbara Breckheimer	Assumption
30	10:00	Charlotte Shircliff	Our Lady of Mercy
31	10:05	Patricia Schaffer	Our Lady of Mercy
32	10:10	Jacqueline Bland	Our Lady of Mercy
33	10:15	Theresa Bennett	Central
34	10:20	Mary Finnegan	Central
35	10:25	Trudy York	Loretto
36	10:30	Eva Marie Hartlage	Loretto
37	10:35	Nancy Rogers	Loretto
38	10:40	Joyce Cornell	Bloomfield
39	10:45	Mary Sumers	Bloomfield Atherton
40	11:00	Goy, Eschaugh, Sunpou, Dorolling, Frank, Miles, Cardwell, Ad-	Simpsonville
MIXEL	QUARTET, S	ENIOR DIVISION	
41	11:05	Stogner, Kruetzman, McCoy, Smith	Manual
42	11:10	Reasor, Preslar, Adams, Lucas	Manual
43	11:15	Drake, Nuckols, Hupp, Chowning	Bloomfield
BOYS I	ENSEMBLE, SEI	NIOR DIVISION	
44	11:20	Mucci, Stauble, Able, Driscoll, Wieseman, Curran, Brady	St. Xavier
	I ENLESTED, 1	Ray, Schweitzer, Tierney, Palmer, Bradford, Edelen, Miller, Downs, Kelleher	
MIXED	ENSEMBLES,	SENIOR DIVISION	
45	11:25		120022
	11:25	Reasor, Goad, Ballard, Metcalfe, Metcalfe, Strange, Allgo Milam, Zirnheld, Reasor, Allen, Allgood, Van Gilder,	od, Manual High School
46	11:30	Osborne, McIlquham, Jenkins	America
	11.00	Foster, Burton, Buttery, Gourley, Wallace, Presler, Minzen burger, Heavrin, Breen, Clark, McCoy, Smith, Smith, Kruetzman, Wadley, Ridings	- Manual
MALE (DUARTETS TO	NIOD DIVISION	
	QUARTETS, JU		
47	11:35	Billespie, Love, Moore, Byrne	Shawnee
47 48	11:35 11:40	Billespie, Love, Moore, Byrne Fox, Davis, McGoskey, Sanders	Shawnee Shawnee
47 48	11:35 11:40	Billespie, Love, Moore, Byrne Fox, Davis, McGoskey, Sanders	
47 48 BOYS E	11:35 11:40 NSEMBLES, JU	Billespie, Love, Moore, Byrne Fox, Davis, McCoskey, Sanders NIOR DIVISION	Shawnee
47 48 BOYS E	11:35 11:40	Billespie, Love, Moore, Byrne Fox, Davis, McCoskey, Sanders NIOR DIVISION Shaffner, Goff, Hightower, Montgonery, Renfrow, Hill, Boy	Shawnee
47 48	11:35 11:40 NSEMBLES, JU	Billespie, Love, Moore, Byrne Fox, Davis, McCoskey, Sanders NIOR DIVISION	Shawnee

MIXED QU	JARTET, J	UNIOR DIVIS	SION	
51	11:55		Ropke, Feddern, Maier, Arterburn	Shawnee
MALE QU	ARTET, SE	NIOR DIVISI	ON	
52	12:00		Allen, Reasor, Jenkins, McIlquham	Manual
LATE A	RRIVALS	3		
SOPRAN	O SOLO	s, senior Di	IVISION	
92	1:00		Edie Eshbaugh	Atherton
93	1:05		C. Guy	Atherton
94	1:10		Judy Wildin	Atherton
95	1:15	78 L	Norma Shouse	Shelby County
MEZZO-S	SOPRANO,	SENIOR DIVI	SION	
96	1:20		Nettie Catherine Hance	Shelby County
97	1:25		Angela Cummings	Atherton
98	1:30		Barbara Johnson	Atherton
99	1:35		Carolyn Simpson	Atherton
CONTRAI	LTO SOLO,	SENIOR DIV	ISION	
100	1:40		Kaye Smith	Shelby County
GIRLS TR	ios, senic	OR DIVISION		
101:	1:45	on(I)	Johnson, Wright, Wooding #1	Atherton
102	1:50	ne.il	Eshbaugh, Shoemaker, Meador #2	Atherton
103	1:55		Mullins, Taylor, Hardin #3	Atherton
104	2:00		Hardin, Hance, Johnson	Shelby County
MIXED E	NSEMBLES,	SENIOR DIV	ISION	
105	2:05	pm12	Guy, Eshbaugh, Simpson, Demling, Frank, Miles, Cardw Purnell, Staples, Lyons, Tingle, Ssofield, Bader, McGee Brayton, Atherton #1	leter, sauce of
106	2:10	onië.	Johnson, Cummings, Wright, Meador, Kennedy, Chambe Warren, Ennis, Rose, Yolles, Bacon, Logan, Edge, Payne Peterson #2	
MISCELLA	ANEOUS BC	YS ENSEMBI	E, SENIOR DIVISION	
107	2:15	c ina i ghes	Lyons, Rose, Yolles, Tingle, Scofield, Bacon, Logan, Pa Strauss, Peterson, Atherton, Brake, Bader, McGee, Edge, Braxton,	
MISCELLA	ANEOUS GI	RLS ENSEMB	LE, SENIOR DIVISION	
108	2:20	Aligood, Ma	Eshbaugh, Simpson, Mullin, Allen, Lohmeny, Lee, Tayl Norvell, Knear, Higgins, Staples, Ennis, Wills, Couty, Roberts, Jones	or, Atherton
109	2:25	nsM -gosni	Wright, Sumers, Dutkowski, Stone, Cummings, Shoemak Martin, Palmer, Perry, Hartman, Brent, Nardin, Bryant I Jones, Clephas	
MIXED Q	UARTET, S	SENIOR DIVIS		
110	2:30		Guy, Staples, Lyons, Bader	Atherton
MALE QU	JARTETS, S	SENIOR DIVIS	SION	
111	2:35		Rose, Scofield, Bader, Edge #2	Atherton
112	2:40		Lyons, Tingle, Logan, Bader #1	Atherton
D A DITTON		CVITOD DATES	Suffice, Golf, Mighterer, Heatginery, Rentert, Mill	
		ENIOR DIVIS		A +1
113	2:45		Carroll Logan	Atherton

WARM-UP, Other section of Gymnasium GYMNASIUM Mr. Bennie Beach, Adjudicator EVENT TIME RATING NAME SCHOOL BATON TWIRLING SOLOS: SENIOR DIVISION 9:00 114 Mary Stuart Meriwether Ky. Home 9:07 115 Patsy Ashbaugh Old Ky. Home BATON TWIRLING ENSEMBLE, JUNIOR DIVISION 116 Flener, Edwards, Coakley Oldham County BATON TWIRLING ENSEMBLE, SENIOR DIVISION 117 9:21 Ashbaugh, Cook, Smith, Wayne Old Ky. Home 118 9:28 Clifton, Davis Oldham County SMARE DRUM SOLO, JUNIOR DIVISION 9:35 119 Jim Bloch Highland Jr. High 120 9:42 John Cooper Highland Jr. High 121 9:49 Michael Bein Highland Jr. High SNARE DRUM SOLO, SENIOR DIVISION 122 9:56 Tames Smith St. Xavier 123 10:03 John Kuebler St. Xavier 124 10:10 Judy Riester Shelby County 125 10:17 Willard Hines Shawnee 126 10:24 Hubert Griffin Central 127 10:31 Bill Wadsworth Manual 128 10:38 Robert Wilson Atherton 129 10:45 Robert Cox Atherton 130 10:52 Victor Sholis Atherton BASS DRUM SOLO: SENIOR DIVISION 131 10:59 Connie Carter St. Xavier DRUM ENSEMBLE, JUNIOR DIVISION 132 11:06 Jim Bloch, John Cooper Highland Jr. High 133 11:13 Jim Bloch, John Cooper Highland Jr. High DRUM ENSEMBLE, SENIOR DIVISION 134 11:20 Smith, Kuebler, Carter St. Xavier 135 11:27 #1 Ford, Gardner Manual 136 11:34 #2 Ford, Wadsworth Manual 137 11:41 Cox, Sholis Atherton 138 11:48 Wilson, Cox Atherton 139 11:55 Wilson, Cox, Sholis Atherton TIMPANI SOLO, SENIOR DIVISION 140 12:02 Kaye Smith Shelby County

ROOM 10	04 WARM-UP, 105	Bennie Beach, Adjudicator	
EVENT	TIME RATING	NAME	SCHOOL
TRUMPE	T SOLOS, SENIOR DIV	ISION	0.702 5416-04
141	1:15	Randy Thompson	Shepherdsville
142	1:22	Robert Hublar	St. Xavier
143	1:29	Robert Estes	St. Xavier
144	1:36	Jerry Grady	St. Xavier
145	1:43	John Moore	Shawnee
146	1:50	Guy V. Jones	Shelby County
TO TIMBET	r solos, junior divi	MOTS	
IK UMPE.	1 SOLOS, JUNIOR DIVI	SION	
147	1:57	Michael Cullen	St. Xavier
148	2:04	Raymond Stoll	St. Xavier
149	2:11	Bobby Cronen	Shawnee
150	2:18	Tommy Costilow	Shawnee
151	2:25	Susie Shields	Bloomfield
152	2:32	Jim Stone	Bloomfield
BRASS Q	UINTET, SENIOR DIVI	SION	
153	2:39	#1 Waldeck, Matthews, Fischer, Topy, Sharpenstein	Manual
154	2:46	#2 Worf, Morse, Cunagin, McCoy, Goff	Manual
155	2:53	Jones, Price, Sweeney, Proctor, Fields	Shelby
BRASS Q	UINTET, JUNIOR DIVI	SION	
156	3:00 Chinn, Ly	on, Blanks, Stout, Farmer	Highland Jr. High
BRASS S	EXTET AND SEPTET,)	JUNIOR DIVISION	
157	307	Yussman, Chinn, Blanks, Nichols, Taylor, Jones, Evans	Highland Jr. High
BRASS S	EXTET AND SEPTET,	SENIOR DIVISION	
158	3:14	Estes, Schuler, Prell, Halbleib, Comstock, Radamaker	St. Xavier
159	3:21	Bishop, Roth, Frieberg, Tucker, Blogstine, Shetler, Bacon	Atherton

ROOM,	AUDITORIUM WARM	I-UP, 115 Mr. Jerry Ball, Lexington, Adjudicator	
EVENT	TIME RATING	NAME	SCHOOL
CORNET	TRIOS, SENIOR DIVISI	ION	
160	9:00	Parish, Reader, Griffis	Shepherdsville
161	9:07	Worf, Wilkerson, Hardman	Manual
TRUMPE	T TRIO, JUNIOR DIVIS	ION	
162	9:14	Shields, Stone, Evans	Bloomfield
TRUMPE	T TRIOS, SENIOR DIVI	SION	
163	9:21	Langley, Armstrong, Hood	Bloomfield
164	9:28	Bishop, Freiberg, Demarree	Atherton
165	9:35	Waldeck, Wilkerson, Fischer #1	Manual
166	9:42	Hublar, Klotz, Sims	St. Xavier
167	9:49	Estes, Schuler, Grady	St. Xavier
168	9:56	Thompson, Hackett, Scroggins	Shepherdsville
TRUMPE	T QUARTETS, SENIOR	DIVISION	
169	10:03	Waldeck, Fischer, Wilkerson, Worf	Manual
170	10:10	Estes, Grady, Schuler, Hublar	St. Xavier
171	10:17	Crumbacker, Reader, Jones, Sanders	Shepherdsville
HORN QU	JARTETS, JUNIOR AND	SENIOR DIVISIONS	
172 (Jr.)	10:24	Lyon, Albrecht, Evens, Akins	Highland Jr. High
173 (Sr.)	10:31	Matthews, Slack, Cunagin, Loy	Manual
MISCELL	ANEOUS BRASS DUETS	, SENIOR DIVISION	
174	10:38	Jon Topy, Nancy Slack #2	Manual
175	10:45	James McCoy, Jon Topy	Manual
176	10:52	Tucker, Bloustine	Manual Atherton
	 ,	BLES, SENIOR DIVISION	Atherton
177	10:59	Doran, Brown, Lewis, Drye, Stephenson, Slater, Chesnut, Bishop, Tucker, Wilson	Atherton
178	11:06	Bryant, Greer, Parrott, Ransckaert, Rogers, Sidebottom, Smith, Stansbury, Vandiver, Watts	Old Ky. Home
TROMBO	NE SOLOS, JUNIOR DIV		
179	11:13	Oliver Rogers	Bloomfield
189	11:20	Danny Offutt	Bloomfield
TTODAY 00			
	LOS, JUNIOR DIVISION		
181	11:27	Kenneth Harold Albrecht	Highland Jr. High
182	11:34	Jerry Alan Lyon	Highland Jr. High
HORN SO	LOS, SENIOR DIVISION	Line typesyddia i deelan araanda	
183	11:41	Maxie Loy	Manual
184	11:48	David Matthews	Manual
185	11:55	Nancy Slack	Manual
186	12:02	Cynthis Koshewa	Manual
CORNET	SOLO, JUNIOR DIVISIC	N	
187	1:30	Don Stout	Highland Jr. High
CORNET	SOLOS, SENIOR DIVISI		Land Hill
188	1:37		Atherton
189	1:44	Bruce Roth	Manual
190	1:51	Ricky Fischer Ralph Morse	Manual
191	1:58	Larry Ellis	Shelbyville High
192	2:05	Jerry Grady	St. Xavier

TIME RATING	NAME		SCHOOL
BARITONE OR EUPHON	IMU, SENIOR DIVISION		
2:19 2:26 2:38	Michael Halbleib Wayne Hay Thomas Heath		St. Xavier Manual Shepherdsville
TUBA, BB-FLAT TUBA	SOLOS, SENIOR DIVISION	enante. Stanta . Evalua	
2:40 2:47 2:54 3:01 3:08	Patrick KIlroy Richard Comstock William Burton Ronald Hoffman Quentin Sharpenstein		St. Xavier St. Xavier St. Xavier Manual Manual
ONE SOLOS, SENIOR DI	VISION		
3:15 3:22 3:29	William Ray Stauffer Jon Topy Steve Stigers	Walderly, Farmer, Wilherson Europ, Grady, Schuler, Hubbs Crambacker, Reader, Jones,	Atherton Manual Shawnee
	2:19 2:26 2:38 TUBA, BB-FLAT TUBA 2:40 2:47 2:54 3:01 3:08 DNE SOLOS, SENIOR DI 3:15 3:22	BARITONE OR EUPHONIMU, SENIOR DIVISION 2:19	BARITONE OR EUPHONIMU, SENIOR DIVISION 2:19

BAN	D ROOM, 251	WARM-UP,	J Mr. Roy Houser	, Bloomington, Adjudicator	
EVE	NT TIME	RATING	NAME	NAM	SCHOOL
B-FI	AT CLARINET	SOLOS, JUNI	OR DIVISION		FOLKUL TRUNKER, JUNION
205	9:00	el electra	Carolyn Frederick		
206	9:07		Phyllis Goff	Haynes, Wels, Cayes, John	Gottschalk Jr. High Highland Jrr.High
B-FI	AT CLARINET	SOLOS, SENI	OR DIVISION	ROGIVIO R	
207	9:14		Myron Kean		Manual Adig age
208	9:21	postal -			Mailuai
209	9:28	TWEETE -	D:11- v.r:11:		Manual
210	9:35	unish	Table 7.711.	Campbell, Richards, Epperson,	Broomtierd
211	9:42	х уз		of Warkins, Demison, Will, C	Manual
212	9:49	diedi	Barbara Dennison	Hugher, Humphries, Peters, Co	Shelby County
213	9:56	dlar2	1.7.71		Manual
		TINIOD AND			Manual
		UNIOR AND S	SENIOR DIVISIONS		
	(Jr.) 10:03		John Zurfluh		Gottschalk
	(St.) 10:10		Michael Campbell		Shawnee
216	(Sr.) 10:17		Edward Lucas		Manual
F-FI.	AT SOPRANO	CLARINET SO	LO, SENIOR DIVISION		
217	10:24	Shrindiver 50	Mary Stuart Meriwether		
					Ky. Home
		OODWIND TI	RIOS, JUNIOR AND SENI	OR DIVISIONS	
218	(Jr.) 10:31	,	Croan, Bates, Magruder		Shepherdsville
219	(Sr.) 10:38		Bloch, Doran, Chesnut		Atherton
220	(Sr.) 10:45		Wilt, Ochs, Lucas		Manual
E-FL	AT ALTO SAX	SOLOS, JUNI	OR DIVISION		
221	10:52		Richard Allen		St. Xavier
222	10:59		Joseph Parks		St. Xavier
223	11:06	A STATE OF THE STA	Judy Grayson		Gottschalk
224	11:13		Neale Russell		Bloomfield
E-FL	AT ALTO SAX	SOLOS, SENI	OR DIVISION		
225	11:20				St
226	11:27	-	Merle Jacobs		Shawnee
227	11:34		Judy Epperson		Shawnee
			Edward Humphries		St. Xavier
E-FL	AT BARITONE	SAX SOLO, SI	ENIOR DIVISION		
228	11:41)——————	Joseph Thomas		St. Xavier
B-FL	AT TENOR SAX	SOLO, JUNIO	OR DIVISION & SENIOR	DIVISION	
229 (Jr.) 11:48		Billy Parrish		Bloomfield
	(Sr.) 11:55		Charles Cornell		Bloomfield
231	(Sr.) 12:02		Joe Ball		Shepherdsville
SAX	QUARTET, SEN	IOR DIVISION	The English Dividies		
232	1:30		Humphries, Hughes, Tho	omas, Huber	St. Xavier
CLAR	INET TRIO, JU				
233	1:37		Alexandria, Colvin, Arn	istrong	Bloomfield
		THURSDAY AND			get some tot
CLAR	INET DUETS, J	UNIOR DIVIS	ION		
234	1:44		Ockerman, Hagan		Bloomfield
234A	1:51		Schmitt, Gaff		Highland Jr. High

ROOM 1	19, WAR	M-UP 111	Mr. Daniel McAnich, Lexington, Adjudicator	
EVENT	TIME	RATING	NAME	SCHOOL
OBOE SO	olos, junio	OR DIVISION		
244	9:00		Lynda Parrish	White is an i
245	9:07	1	Kay Feddern	Highland Jr. High
				Shawnee
OBOE SC	olos, senio	OR DIVISION		
246	9:14	16	John Chesnut	Atherton
247	9:21		David Shepherd	Manual
FLUTE S	OLOS, JUN	IOR DIVISIO	N	
248	9:28		Mary Lafallette	Shawnee
249	9:35	-	Nancy Blakemore	Shelbyville
250	9:42	3.4	Fleet Frizzell	Manly Jr. High
251	9:49		Maggie Griffith	Highland Jr. High
252	9:56		Judy Matthews	Highland Jr. High
253	10:03		Donna Hoog	Gottschalk
254	10:10		Margaret Lewis	Gottschalk
255	10:17		Judy Brown	Gottschalk
FLUTE S	OLOS, SEN	IOR DIVISIO	N	
256	10:24		Mary Hinkebein	Manual
257	10:31		Betty Griffith	Manual
258	10:38		Willie Mae McCormick	Central
259	10:45		Leonard Vanzant	Shawnee
				Interception
		NIOR DIVISI		
260	10:52		Betty Griffith	Manual
B-FLAT	SOPRANO C	LARINET SC	DLOS, JUNIOR DIVISION	
261	10:59		Marvin Abroms	Highland Jr. High
26 2	11:06		Charlann Whitten	Parkland Jr. High
263	11:13		David Pitchford	Parkland Jr, High
264	11:20		Candis Healy	Parkland Jr. High
265	11:27		Richard Davis	Shawnee
B-FLAT	SOPRANO C	LARINET SC	DLOS, SENIOR DIVISION	
266	11:34		Garrett Telford	Shawnee
267	11:41		Charles Campbell	Shawnee
268	11:48		Sue Richards	Shawnee
269	11:55		Doren Hess	Atherton
270	12:02	-	Bill Bloch	Atherton
MISCELL	ANEOUS W	OODWIND D	DUETS, JUNIOR DIVISION	
271	1:15		Dempsey, Adams	Shelbyville
272	1:22		Griffith, Matthews	Highland Jr. High
MISCELL	ANEOUS W	OODWIND D	DUET, SENIOR DIVISION	
273	1:29		Ochs, Wilt	Manual
MISCELL		OODWIND C	DUARTET, SENIOR DIVISION	
274		DODWIND Q		Shelby County
	1:36		Trammell, Perry, Young, Young	
	ANEOUS W	OODWIND (QUINTET, SENIOR DIVISION	Manual
275	1:43		Griffith, Lucas, Watkins, Shepherd, Slack	Manual
FLUTE T	RIO, JUNIO	R DIVISION		
276	1:50		Hoog, Witten, Lewis	Gottschalk

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, March 26, 1960

Gardencourt

10:30 a.m.

In Lydian Mode In Yugoslav Mode Hornpipe Bela Bartok Bela Bartok John Barrett

David Harper, pianist (Graves)

Parade of the Wooden Soldiers

Jessel

Kathy Louis, pianist (Gittli)

Merry-Go-Round

Tcherepnin

Julie Martin, pianist (White)

Concerto in G minor, Op. 25
First movement-Molto allegro con fuoco

Mendelssohn

Mary Anne Moore, pianist (Aldrich)

Steinway Piano

This is the sixteenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held April 2, 1960, on Saturday at 10:30 a.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

Elizabeth Johnson, Contralto Doris Owen, Piano

Gardencourt
March 27, 1960
4:00 p.m.

I

- Per pièta Stradella Have pity, my beloved. Return now to me.
- Nel cor più non mi sento Paisiello Love, you are the cause of all my torment. Have pity, before you drive me to despair.
- Che fiero costume Legrenzi Cupid, without compassion, forces me to adore him The more I follow, the more elusive he is.
- Danza, danza, fanciulla gentile Durante Dance, O maiden gay, to the song that I sing.

II

- Schlafendes Jesuskind Hugo Wolf Blessed Virgin's heavenly child! How sweetly dost thou slumber on the woods of anguish.

INTERMISSION

III

- Proses Lyriques Debussy
 - De Rêve Night has the sweetness of women, and the trees sigh and dream in the pale moonlight.
 - De Grêve The restless waves dash like silly schoolgirls on the shore, but the moon with pity calms the turbulence of nature.
 - De Fleurs Weariness, tormentingly green, fills the hothouse of despair, where flowers imprison my heart.
 - De Soir On Sunday, children play, railroad stations are crowded, trains hurry across the countryside. On Sunday, in quiet dreaming, the Virgin drops frail petals of sleep, with pity for sad hearts.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 1:00 P.M. March 31, 1960 PROGRAM If Music be the Food of Love Henry Purcell In quelle trine morbide (from "Manon Lescaut") . Puccini Linda Owen, soprano (Nossaman) Mary Helen Romine, piano The Quiet City Aaron Copland Patrick McGuffey, trumpet (Raper) Assisted by Philip Noer Gwyn Mills Kristine Beck Marion Korda Betty Dowell Paul Wallace Bobbeye Ossman Brooke Hicks Ernest Threlkeld

Steinway piano

The Kentucky Opera Association

(member of The Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

present

DON PASQUALE

by

DONIZETTI

(Sung In English)

Produced and Directed by

MORITZ BOMHARD

with members of

THE LOUISVILLE ORCHESTRA

Columbia Auditorium

March 31 and April 1, 1960

8:30 P.M.

THE STORY OF DON PASQUALE

Act I. The elderly bachelor Don Pasquale wishes to marry in order to punish his rebellious nephew, Ernesto, by providing himself with an heir. Dr. Malatesta, calling on his old crony, suggests as a bride, his own beautiful sister. Delighted, Pasquale tells Malatesta to arrange a meeting at once, remarking that he feels younger already. Ernesto comes in and is crushed by the news; with his inheritance cut off, he must also give up his dream of happiness with his beloved, the young widow, Norina.

Norina receives Ernesto's note of farewell in her boudoir. Depressed by the news, she is cheered by Dr. Malatesta, who arrives with a plan that she impersonate his sister, marry Pasquale in a mock ceremony, and drive him to such desperation that he will be at her mercy. Norina is delighted by the plot and declares her readiness to play to the hilt her role of a conventbred country girl.

Act II. In Pasquale's luxurious living-room, Ernesto bewails the prospective loss of his beloved, resolving to seek solace in some distant land. When he has left, Malatesta introduces a timid Norina to the eager old man, who is instantly captivated. Although Ernesto breaks in upon the wedding ceremony, which follows, he is quickly apprised of the plot and remains as a witness. No sooner has the notary sealed the marriage and Pasquale bequeathed his fortune to his bride, than Norina turns from her demure role to an extravagant hussy. In vain Pasquale protests his fate, while the others delight in the success of their ruse.

Act III. Pasquale is horrified by the bills of his "wife," which he examines as she leaves for the theatre, and is shocked to find a letter setting a rendezvous for her in the garden with some unknown suitor. The servants exclaim in his absence about the new confusion in the house. Meanwhile Malatesta and Ernesto plan to get Pasquale to the rendezvous which the young man has arranged with Norina. The suspicious and exasperated Pasquale agrees to accompany the doctor to the garden.

In the moonlit garden, Ernesto serenades Norina. She responds in a rapturous duet, which is interrupted by the arrival of Malatesta and Pasquale—too late, however, to catch the young man. The doctor now plays a new trick. He announces that Ernesto is about to introduce his own bride, Norina, into the house. Pasquale's "wife," pretending to be outraged, threatens to leave, at which the old gentleman is so overjoyed that he consents to let the young couple marry with a handsome dowry. At once Malatesta gives away the secret. After a moment's bewilderment, Pasquale gives Norina and Ernesto his blessing and joins the doctor in observing that marriage is not for an old man.

CAST

Norina, a young widow	Audrey Nossaman
Don Pasquale, an old bachelor	William Beck (guest)
Dr. Malatesta, a physician	Richard Dales
Ernesto, Pasquale's nephew	Richard Lohr
Notary	Michael Wilson

Valets—Chambermaids—Dressmakers

Conductor, Stage Director	Moritz Bomhard
Production Manager	Marion Gilliam
Designs	Moritz Bomhard
Costumes executed by I	Delores Schaeffer

Assistants:

The action takes place in Rome, early in the nineteenth century.

Act L. Scene 1. Don Pasquale's Living Room. Scene 2. Norina's Boudoir.

Act II. Don Pasquale's Living Boom.

Act III. Scene I. Don Pasquale's Living Room. Scene 2. Don Pasquale's Gauden.

Intermissions between all acts

Organ countery of Stackleton's

Combilers courses of Stewart's

Copy of Devid's Madame Recamier courtesy of Bonnie Bonnsell

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, April 2, 1960

Gardencourt

10:30 a.m.

Three German Dances	arts, Op. 30, No. 4, KT ettine	Haydn
	Susan Wittmack, pianist (D. Owen)	
Invention in D minor		Bach
	Constance Cogswell, pianist (D. Owen)	
Invention in C minor		Bach
	George Joseph Jr., pianist (D. Owen)	
Invention in A minor		Bach
	Susan Major, pianist (D. Owen)	
Invention in E minor	Younge of Marieta	Bach
	Bonnie Adams, pianist (D. Owen)	

Steinway Piano

بهريد

This is the seventeenth recital of the Preparatory Department during the 1959-60 season. The next recital will be held April 9, 1960, on Saturday at 10:30 a.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

PAUL KLING, Violinist BENJAMIN OWEN, Pianist

Gardencourt

8:30 p.m.

APRIL 3, 1960 March 11, 1960

PROGRAM

I

II

INTERMISSION

III

IV

Un poco presto e con sentimento Presto agitato

STEINWAY PIANO

Announcements: March 13, 4:00 p.m., Francis Hopper, organist, second concert in Bach Series, Gardencourt.

March 19, 8:30 p.m., Sherree Owens, soprano, Gardencourt.

March 25, 8:30 p.m., Louisville String Quartet, Columbia Auditorium.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P.M.	April 7, 1960
	PROGRAM	
Sonata for Trombone	e and Piano	. G. F. McKay
Allegro Moderato		
5	Tom Trueblood, trombone (Lyon) Gayle Mills, piano	6
In the Fields .		John Duke
Non so piu (from "l	Marriage of Figaro")	. Mozart
	Toni Booker, mezzo soprano (Nossaman) Ann Gilligan, piano	
7 Chorale Variatio	ns on "O Sacred Head, Now Wounded," .	. Johann Pachelbel
	Tiffany Ade, organ (Hopper)	
Mazurka, A minor,	Op. 17 No. 4:	. Chopin
	Yvonne Driskell, piano (B. Owen)	

Here & There

Beverly Gaillard, after serving with the American Red Cross and the U. S. Army in recreational capacities in Europe and the Far East from 1945, returned to San Francisco in January, 1959, to assume the position of Entertainment Director for the Sixth U. S. Army, Presidio of San Francisco, whose territory encompasses the eight western states. Her unit provides music and dramatic entertainment for soldiers and by various armed force and civilian personnel. Among the most interesting things connected with Beverly's work is the talent for shows that end in an annual TV Army Show, which has been the Ed Sullivan Show in the past, and to form a world touring soldier show which travels for nine months. Beverly recently visited with Dorothy Clay Lewis ('41), now Mrs. William Toth and the mother of two sons in Santa Ana, California.

Patsy (Bass) Vaughan is now living in Boston, where Navy husband Ed is stationed....Marian Frederick (Mrs. Ed Smith) is now living in Shreveport, Louisiana. A daughter, Carol Michel, was born to her on January 30....John Corbett and Ellen McGlon, one of the many Music School romances that continued, now have a son, Michael Christopher, born January 28....Mary Ann Stabile is making quite a name for herself as a singer, the latest being winning of second place in the Metropolitan Opera auditions....Marilyn Novak (now Mrs. S. T. Dugan) is living at 1116 North Weber, Apt. 2, Colorado Springs, Colorado.

Ben Johnson seems to have decided that musical therapy is not enough, so he is now in Medical School. I wonder how much of that decision was due to seeing the medical bills for his five children'....Jim Smart came home for a week's vacation in January from his work in the Library of Congress....Bob French and Ruth Scott were married January 30th....Gedeão Martins is director of "Orquestra de Concertos da Universidade du Parana," a federal university in Curitiba. He is full time as orchestra conductor and doing some private violin teaching....Karl and Marie Kroeger became the parents of a baby boy on January 7, Paul Edmund.... Seoung Lee Chun Wilson is now living in California....Mary Catherine Smith and Joe Klan, director of orchestras and choruses at Atherton High, were recently married.

A Christmas card from Gunnar Johannsen reminded us that Gunnar is clarinetist and arranger for the Ground Forces Band, one of the better and larger service bands. The Washington alumni should get together, for there are enough of them there now....Heather Hannam (now Mrs. J. E. Berkley) is playing this season in the Cleveland Women's Symphony and plans for increased activity in the musical field this coming fall....Charme Riesley, back from a year on Fulbright, is teaching locally and singing in the Kentucky Opera Association.

No news is bad news

when you're printing a paper like this one. Let's have the latest news from YOU!

school of music ALUMNI NEWS

April - 1960



Brass Notes

More brass music has been made around here this year than in any preceding year in a good while. To add to the increase in students there have also been several brass ensembles organized besides the regular brass ensemble class. Some of these expect to take part in a brass recital in May. With, among other things, nine trumpet majors and five trombone majors we can, to say the least, make Gardencourt heard from! Incidentally, add in the woodwind majors and, believe it or not, the longest exam period last semester was devoted to the wind exams—longer than piano, which has always led in the past. Keep 'em coming!

Faculty Doings

Former Dean Dwight Anderson has left his busy piano teaching schedule for this semester and summer and gone to Taxco, Mexico. He will return in September after being host to a good many visitors from here. Mr. Bomhard is leaving his duties here as Director of Operas for one year in order to conduct at the Hamburg Opera House. The directors of K.O.A. are working hard trying to find a temporary replacement. The last issue of the News gave details of the European trip Dr. Dahlin is directing this summer. The Choral Union will not only have a trip but will sing music in the places for which it was written. Dr. Hopper is also heading across the Atlantic this coming summer for a few weeks in England. The Owens are also going in that direction. At present they are working on a two-piano recital to be given for the McDowell Club soon. Mr. Lyon has been judging and giving brass clinics lately, the last of the latter being at Austin Peay State College in Tennessee. Mr. Laney is planning to summer in Bloomington to finish up his Ph.D. dissertation and degree. Good news for Mr. Raper came with the signing of Mr. Robert Griffith, of Manual High School, to direct the marching band next year.

Student Recitals

The following special student recitals have been given this year:

Grace Wieck, Soprano, Feb. 21.

Mary Treitz, Soprano (Sr.), Feb. 27.

Music of Karl Kroeger by faculty, students, and guests, Feb. 28.

Sherree Owens, Soprano (Sr.), March 19.

The following ones are still to come:

Annette Offutt, Soprano (Sr.), April 9.

Brenda Brooks, Soprano (Sr.) and Yvonne Driskell, Piano (Sr.), April 23.

Carole Gittli, Organ (Sr.), and William Harpe, Piano (Sr.), May 3.

Bernard Sanchez, Trumpet (Graduate), May 6.

All of those on Sunday and the one on April 23 are at 4:00 p.m., the others at 8:30 p.m. and all are at Gardencourt. You are cordially invited to attend.

You are also invited to the next University Orchestra Concert on May 29, and to the University Band Concert, the date of which will be given later.

Next Year's Frosh

Word comes from the office that applications for next year are up again and that those who have already appeared for their entrance examinations indicate a high quality of students for the freshman class this fall. If you know of any who are interested in entering this fall, have them contact the office at once.



This year a new plan for the Contemporary Music Festival is being tried, having it on three Sunday afternoons spread over a month. The dates are: April 24, May 8, and May 15. If you live near Louisville, check the programs as they appear in the Sunday paper, and come visit with us.

Scholarship Concert

The University Women's Club is sponsoring the ticket sale for a concert by the Louisville Quartet, the proceeds to go to the Scholarship Fund at our school. With another increase in tuition being forced upon the administration by mounting costs, it is exceedingly important that we find new sources of money for the Scholarship Fund in order that deserving students may study. The program, to be given on March 25 in Columbia Auditorium (probably before you receive this), will introduce the quartet with its present make-up for the first time. The quartet consists of Paul Kling and Richard Skerlon, violinists (both new this year), Virginia Schneider, viola, and Grace Whitney, cello. All are members of our faculty and the quartet is "in residence" here at the School.

A 3-cent investment

in a postcard will assure your latest doings being read by our tremendous circulation of discriminating people. Where else can you get a bargain like that?



S of M Hosts Festivals

Though the administration of the State Music Festivals has changed in so far as the K.M.E.A. is now running the contest in place of the state university, we are again hosts to the Louisville area division of that contest. The dates are: Solos and ensembles (except piano), March 26; piano solos and ensembles, April 8; bands, orchestras, and choruses, May 14. Dean Whitney is local manager of the festivals, Doris Owen is managing the piano festival, a good many faculty and students will help, and the greatest bulk of the work will be capably handled by Clarita Baumgarten, Administrative Assistant.

WOODEN it be loverly

to hear from YOU? Ed.



ALPHA EPSILON DELTA FRATERNITY

presents

THE UNIVERSITY OF LOUISVILLE BAND

in a concert of contemporary music

Carl Seale, conducting



Friday, April 8 12:00 Noon Bigelow Hall, University of Louisville

PROGRAM

Canto Yorubá......Pedro Sanjuan

"Canto Yoruba shows the attraction I felt for the wild and rhythmically intoxicating music of Negroes in Cuba who proudly claim descent from the Yoruba tribes of West Africa. The religious practices of the 'initiated' are countless, but nearly all of them include an invocation to the ancestral dieties, in the form of ritual dances and magic songs. In all of these ceremonies the drum is the sacred instrument. The chants and rhythms of these Afro-Cuban rituals form the basis of the present composition. The work is, however, not a reproduction of these, but is wholly the personal impression of the composer."

-Pedro 'Sanjuan

"My Chorale and Dance for Concert Band was written in February and March, 1958, for the Eastern High School Band of Middletown, Ky. Its single movement is divided into two contrasting sections: the Chorale, slow and somewhat sombre in tempo and mood, featuring the antiphonal contrasts of various instrumental groups; and the Dance, a gay, fast rondo of much rhythmic vitality and drive. The Chorale and Dance received its first performance at Mississippi Southern College on March 12 of this year, This reading will be its second performance."

-Karl Kroeger

Theme and Variations, Op. 43a......Arnold Schonberg

This work is, as far as we know, the only music written for band by this renowned composer. Schönberg, the founder of the twentieth century technique of composing with twelve tones, abandoned this revolutionary means of composition for a short while just before his death in 1944 to write several pieces in a more tonal style, of which this is one. Theme and Variations, Op. 43a was composed in 1943. Today it will be performed for the first time in Louisville.

George Washington Bridge......William Schuman

"There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

"I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious or dramatic entry to the great metropolis."

-William Schuman

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

KENTUCKY STATE MUSIC COMPETITION FESTIVAL (Louisville Area)

PIANO SOLOS and ENSEMBLES

Friday, April 8, 1960

Gardencourt

Sponsored by

THE KENTUCKY MUSIC TEACHER'S ASSOCIATION

Doris Owen, Manager of Festival

RECITAL ROOM, GARDENCOURT, FIRST FLOOR (Pre-performance practice room- Mr. Owen's Studio, second floor)

Adjudicator: Mr. Maurice Hinson, Southern Baptist Theological Seminary

PIANO SOLO: SENIOR

Event	Time	Rating	Name		School
1	9:00 a.m.		Mary Louise Eye	Assu	mption High
2	9:07불		Marilyn Miller	19	II
3	9:15		Myra Carlson		hawnee High
Ji.	9:221/2	-	Bob Smith	At	herton High
र्दे	9:30	-	Eileen Coons	Ursul	ine Academy
6	9:37불		Ann Biller	11	11
7	9:45		Mary Pauline Hubbuch	11	11
8	9:52=		Carole Strohbeck	ff	II.
9	10:00		Robert Schweitzer	St.	Xavier High
10	10:07=		Carole Maas	Kentucky	Home School
11	10:15		Wendy Schroeder	11	11 11
12	10:22 1		Linda Long	ti	11 11
13	10:30		Priscilla Rhodes	11	11 11
14	10:37 =		Mary Simpson	Simpso	nville High
15	10:45		Faye Thomas	Taylor	sville High
16	10:52=		David Bryant Old Ke		e, Bardstown
10	10.722		David Bijano		
		(A fifteen	minute recess at this	time)	
		(Y III Decii	militado 1000bb do emili		

17 18	11:15 11:22½		Bunty Adams Cecilia Sams	Shelbyville	High
19	11:30		Nancy Rogers	Bloomfield	
20	11:37 =		Phyllis Hewitt	Bardstown	
21	11:45	-	Betty Alexander	Bloomfield	
22	11:52½		Peggy Shannon	Shelbyville	High
23	12:00 p.m.		Patty Crawford	11	11
24	12:07=		David Hackworth	11	11
25	12:15		Joyce Cornell	Bloomfield	High

PIANO CONCERTO, SENIOR

26	12: 22 ¹ / ₂		Ceci	Shelbyville	High		
	(Please rate	, ,	. Da	rid Hackworth,	acc.)	11	11

MR. GRAVES' STUDIO, GARDENCOURT, SECOND FLOOR (Pre-performance practice room, Miss Aldrich's Studio, second floor) Adjudicator: Miss Elizabeth Johnson

PIANO SOLO, JUNIOR

Event 28 29 30 31 32 33 34 35 36 37 38 39	Time 9:00 a.m. 9:07½ 9:15 9:22½ 9:30 9:37½ 9:45 9:52½ 10:00 10:07½ 10:15 10:22½	Rating	Name Laurie Van Roenn Pat Brudy Zelda Lipschutz Linda Laufenburg Bobby Reynolds Linda Kemper Barbara Cook Patty Cheshire Janice Estes Cecil Scearce Suzanne Long Claudette Hulette	Highla " " " Kentucky " Taylorsville	School Imption High Imption	
PIANO DUET,	JUNIOR					
40 41 42 43	10:30 10:37½ 10:45 10:52½		Kay Baxter & Patty Che Betty Stevens & Deanna Joel Sonnheim & Harry Linda Kemper & Barbara	a McClain " Sonnheim She	11	
	(A	fifteen	minute recess at this	s time)		
PIANO DUO,	JUNIOR					
1414	11:15	March and agree of confident	Cecil Scearce & Day A	nn Doak Shell	byville High	
PIANO DUET,	SENIOR					
45 46 47 48	11:22½ 11:30 11:37½ 11:45	STOCKED CONTRACTOR	Linda Long & Wendy Sol Linda Long & Mollie W Carole Ann Maas & Wend Barbara & Faye Thomas	hitelaw y Schroeder	entucky Home " " " " rsville High	
PIANO DUO,	SENIOR					
49 50 51 52 53 54	11:57½ 12:00 p.m. 12:07½ 12:15 12:22½ 12:30		Cecilia Sams & Bunty . Linda Long & Wendy Sc Linda Long & Mollie W Mollie Whitelaw & Wen Wendy Schroeder & Car Jane Vaughan & Charlo	hroeder Ko hitelaw dy Schroeder ole Maas tte McAlliste:	byville High entucky Home """ """ """ r elbyville High	h

ANNOUNCEMENTS

The pre-performance practice rooms are reserved for the period before your performance. Be sure to check with the door-keeper before going to your practice room.

ENROLLMENT INCREASES

The enrollment of the School of Music is decidedly on the increase, with figures up again for the second straight year. Not only are there more students, but they are more diversified in geography and in their choice of major.

The undergraduate enrollment this fall is up by more than 20%, while the graduate department is exactly the same as last year. The students come not only from Kentucky, but from as wide-spread places as New York, Delaware, North Carolina, Utah, Ohio, Indiana, and the Belgian Congo.

As our alumni go about their lives in many places, we hope that they will help us increase the geographic range of our school by telling the good news of its achievements.

SCHOLARSHIP AUDITIONS ANNOUNCED

The annual scholarship auditions are scheduled for March 12th, 1960. Alumni members who have students eligible for entrance and scholarship are asked to notify the School of Music Office, or have the students write directly to the School for information and applications.

WILLIAMS IS HUMPHREY SCHOLAR

Willa Fae Williams (B. M. '57, M. M. '58) is another alumna to win a coveted scholarship. She was awarded the "Humphrey Centenary Scholarship" for two years of graduate study at Oxford University, England. Miss Williams will be working for the next two years on a Ph. D. in musicology.

UNIVERSITY ORCHESTRA PLANS

The University Symphony presented its first program of the 1959-60 season in Columbia Auditorium on Nov. 22, under the direction of its conductor, Dr. Walter Dahlin. All are invited to the next concert on Feb. 26, 8:00 p.m.

SCHOOL OF MUSIC ALUMNI NEWS Ernest Lyon, Editor

GOOD CHANCES TO GET TOGETHER

Our orchestra, chorus, and band concerts, and the many recitals given in the evenings and on Sunday afternoon are fine chances for our alumni to keep in touch with each other when in this area. If you have not received a copy of the schedule of concerts, notify the Office of the School of Music.

BIG TRIP PLANNED -- WANNA GO?

The University Choral Union is sponsoring a European Tour during the summer of 1960. The dates are July 24 - Aug. 29, via KLM flights from New York and return. The LOW, LOW price of \$876.00 includes transportation, lodging (in good hotels), meals, and tickets to performances at the music festivals in Salzburg, Venice, Lucerne, and Edinburgh. Also included are all guide and admission fees plus tickets to a Shakespearean drama in Stratford-on-Avon, and the Oberammergau Passion Play. Singing members of the party will record Mozart in Salzburg, Gabrieli in Venice, and Bach in Germany. Complete information is available by writing UNIVERSITY CHORAL UNION, Box 65, University of Louisville, Louisville 8, Kentucky

UNIVERSITY CHOIR

The University Choir had a busy schedule of concerts during the last few months, and has planned its second annual tour beginning on Ian. 25, 1960. It will sing 12 concerts in three states, with appearances booked for Corydon and New Albany, Indiana; Nashville, Tenn.; and Louisville, Lexington, Owensboro, Bowling Green, and Frankfort, Ky. If you would like detailed information concerning the appearances of the University Choir while on tour, please drop a card to UNIVERSITY CHOIR, Box 65, University of Louisville, Louisville 8, Kentucky.

from her studies abroad. William Sloane is working toward certification. Cloyd Stratton is due for Army discharge. Harry Rinehart is the proud papa of a little boy born in Oct. Harry is teaching this year in Medora, Ind. Karen Lynn Gienow gladdened the life of Judy Rule Gienow this past summer. Barbara and Bobby Below had an addition to their family in Aug., but that is all the detail I have. Margie Stone and Jean Bastian each visited their homes during the Christmas holidays.

FACULTY NEWS

Evelyn Aldrich and Marion Korda flew to Chicago during the Thanksgiving holidays where they enjoyed much of the musical life of the big city. Greetings were sent to all by Sidney and Terry Harth. Dwight Anderson is preparing for his sabbatical leave trip which will begin around Feb. 1. Grant Graves returns to his studio on Feb. 1 after a one semester sabbatical. Benjamin and Doris Owen are planning a European trip for next summer.

Word comes occasionally from Warren Babb, who is still at the University of Washington in Seattle. He has been spending much time in recent months writing. Lenoi Almand is enjoying Florida life, while teaching full-time at Stetson University in DeLand.

NEW SCHLICKER ORGAN INSTALLED

The School of Music and Dr. Francis Hopper, Head of the Organ Department, are proud of the new classic-type organ delivered just in time to be considered a Christmas present. During the course of three school years Dr. Hopper will play the entire organ works of Bach. The concert series will begin Feb. 14, 4:00 p.m. at Gardencourt.

WOODWIND QUINTET PLANS

The U. of L. Student Woodwind Quintet, now in its second year, is engaged in an active schedule of appearances throughout the Louisville area. The quintet is under the direction of Miss Marjorie Jackson, Associate Professor in the School, and oboist with The Louisville Orchestra and the Chautauqua Symphony.

THE RUSSIANS INVADE GARDENCOURT

You have probably heard all about it by now, but Gardencourt was in quite a "dither" when invaded by Shostakovich and other visiting Russian composers. Your Alma Mater was one of only half-a-dozen colleges visited during their tour of the U.S. The two principal items for their entertainment were a luncheon, at which former-Dean Anderson spoke, and a student recital by pupils of all ages; the majority of the numbers being by the visiting composers.

STUDENT GOVERNMENT

Officers of the Music School Student Council, which were elected in September, are President, Carol Weiss; Vice-President, Grace Wieck; Secretary, Mary Helen Romine; and Treasurer, Ruth Hilton. Other members include two persons elected from each class as representatives.

The main project of the Student Council is the Harvest Moon Festival, which is given each year by the Music School for the entire campus. Students have their choice of datcing in the recital hall or square dancing in the courtyard. The evening is climaxed with a huge bonfire. Nearly 600 persons attended the Festival this year.

MTNA CONVENTION

Louisville will be host to the Third Biennial Convention of the Southern Division of the MUSIC TEACHERS NATIONAL ASSOCIATION, Feb. 9 - 12, 1960.

There will be many attractive events, and the School of Music will take a prominent role. The University Band under Leon Raper, and the University Choir under Walter Dahlin will give a joint concert. Benjamin and Doris Owen and Leon and Mary Raper will be heard in recital. The Louisville Orchestra and the Kentucky Opera Association will both give special performances for the membership.

We do hope that this will be an occasion that will bring out-of-town alumni back to our campus where we can welcome them, and that alumni living in Louisville and vicinity will attend as many of the events as possible.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, April 9, 1960

Gardencourt

10:30 a.m.

Little Tarantelle

MacLachlan

Vicki Riley, pianist (Aldrich)

Sam the Sailor Neighborhood Parade Skating on the Pond

Francis Clark Francis Clark Francis Clark

Riley Edwards, pianist (Green)

Elfin Pranks Jet Planes Minstrel Show Francis Clark Francis Clark Francis Clark

Ginger Edwards, pianist (Green)

Spooks Hopscotch

Francis Clark Francis Clark

Maribeth Sproles, pianist (Green)

Minuet in G Havin' Fun

Bach Siegmeister

Kathy Lyon, pianist (Wagner)

Valses Sentimentales, Op. 50, Nos. 1, 2, 3, 4

Schubert

Carol Hargan, pianist (D. Owen)

Allegro, K 3 A Gay Little Story Street Games

Mozart Kabalevsky Siegmeister

Timothy Ascolese, pianist (Wagner)

Minuet

Bach

Lowell Williams, pianist (McMahon)

Quadrille

Haydn

Mary Lusky, pianist (White)

Violin Concerto in G minor 2nd movement, Adagio Max Bruch

Twen Acton miclimist (Kling)



Virginal, H. Ruckers, Antwerpen 1610 (Händelhaus Halle a. d. Saale)

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC presents

THE FIFTEEN TWO-PART INVENTIONS OF BACH performed by pupils of

DORIS OWEN

April 9, 1960

Gardencourt

PROGRAM

C major Graeme Gilmore

C minor George Joseph, Jr.

D major Betsy Updegraff

D minor Constance Cogswell

Eb major David Doran

E major Patricia Kirkham

E minor Bonnie Adams

F major LaVerne Shelton

F minor LaVerne Shelton

G major Gregory Coin

G minor Priscilla Rhodes

A major Wilma Richlin

A minor Susan Major

Bb major Bonnie Adams

B minor Graeme Gilmore

After a short intermission, the same inventions will be performed on the

Clavichord by

Doris Owen



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

ANNETTE OFFUTT, Soprano (pupil of Audrey Nossaman)

Sandra Harris, Pianist

April 9, 1960

Gardencourt

8:30 p.m.

PROGRAM

I

Alma M	lia .			 	 •	 Handel
Danza,	danza	fanciulla	gentile			 Durante

II

Aria: A Non Credea, from "La Sonnombulla". , Bellini

III

Das	Ver	las	sse	n	M	3 5	d]	le.	in	•		*		•					Wolf
Er J	st's		Ł	Ł		•	•					•	*	*				•	Wolf
Auf	ein	2]	te	Ş	Bi	1d				ŧ						*	*		Wolf
Elf	enlie	d								Ł	Ł		4	ł	ŧ				Wolf

Nuit d'etc	oiles										•	Debussy
En Sourdi	ne .									•		Debussy
Ballade de	es fe	mm	e s	de	Рa	ris		 				Debussy

V

Music I He	ard Witl	n Yo	u.	 				Nordoff
Serenade .				 •				Nordoff
Nuvoletta				 	•	•		Barber
Monks and	Raisins			 	•			Barber

Spiegel to Organische vi Organifer allen Stiffen vi findt fo Orgel Valet oder madde krifen hichringlich durch den Balbertim pem vir friederlichen Worfer Umsele Schlaften Ofalegramfelen Organife autieb varfaße vir det Kanifiker Frahedieller mateflar fonder Elblicker beforzhüg vir begradig aufgemet vir aufgangt.



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

Francis Hopper, Organist

in

Three Programs of the Organ Music of Johann Sebastian Bach On the newly acquired classic-type Schlicker Organ

Gardencourt, Sunday afternoons at 4:00 p.m.

February 7

March 13

April 10

PROGRAM

Fantasia and Fugue in A Minor
Chorale Prelude, Valet will ich dir geben
("Farewell I gladly bid thee")
Sonata V in C Major
Allegro Largo Allegro
Interval
Chorale Variations, "O Gott, du frommer Gott"
Two Chorale Preludes,
1. Christ lag in Todesbanden (Cantus Firmus in Alto)695 ("Christ lay in bonds of death")
2. Christ lag in Todesbanden (Fantasia)718
Concerto I in G Major (After a concerto by Johann
Ernst von Sachsen-Weimar)

[°] Numbers refer to Schmieder's Thematic Catalog of Bach's Works

"The articulate tones of the classic organ fall on the ear as a revelation. Study of these sounds leads to the realization of principles which have vital meaning for us in the making of organs and the playing of organ music today. In a booklet published in 1906, Albert Schweitzer discusses several basic principles which "will determine the action of an organ and the quality of its tone." It is a tribute to his perceptive genius that his reasoned conclusions are as vital today as when they were written. In fact, a lot of us are just catching up to the point of artistic discernment possessed by Schweitzer a half century ago.

The genius of the organ is for the performance of polyphonic music. But whether that music be the exhilarating fabric of a Bach fugue, the romantic polyphony of Reubke, Rheinberger, Franck, or the modern writing of Hindemith, it will sound at its best in the musical terms of the classic organ. That a Stradivarius is excellent for the whole range of violin literature should surprise us no more. On hearing the best of romantic and modern compositions played in the slightly fastidious tones of the classic organ one is no longer bemused by the idea that the organ needs a variety of essentially cinema sounds under the guise of romantic voices.

The organ must be placed "high and free" as Schweitzer puts it, the purpose being not to produce more volume but to allow clear and articulate voicing of pipes.

If there is one thread that runs right through many distinguished instruments, it is the articulate, buoyant and musical character of tone gained from unnicked pipes. Such pipe speech affords expressiveness and conviction in a phrase. A legato phrase is clearly articulated, not a crawling smear. Quite absent is the spongy pipe speech, the oozing into sound so typical of our organs, and so unmusical. Instead, the instant of attack, in many ways the exciting part of a musical tone, parallels the natural accent of wind instruments. A consonant of articulation launches the vowel of sound. In their successive beginnings, sounds challenge the ear, and the ensuing continuity of tone takes on added texture and character. Just listen for yourself!"

TUESDAY EVENING, APRIL 12, 8:15 P.M. FREEDOM HALL

Final Free Pop Concert

by

THE LOUISVILLE ORCHESTRA

Robert Whitney, Conductor

Plan now to attend this concert made possible by a grant from the Music Performance Trust Funds of the Recording Industries obtained with the cooperation of American Federation of Musicians, Local No. 11.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 p.m.	April 21, 1960
	PROGRAM	
Suite in F Major . Andante comôdo Allegro vigoloso Larghetto e me	Tom Giles, Trumpet (Raper) Jo Ann Baxter, Piano	Lloyd Webber
Nocturne in B Major,	Op. 32, No. 1	. Chopin
Echo Fantasia	Frances Carper, Organ (Hopper)	Jan Sweelinck
Trumpet Voluntary	William Wich, Trumpet (Raper) Jo Ann Baxter, Piano	Purcell
Lasciatemi morire Die Krahe	Naymond Thomas, Bass-baritone (Smith) Gayle Mills, Piano	. Monteverdi . Schubert
Chanson Variations Song of Black Leaves	Carol, Weiss, Piano (B. Owen	. John Dennes . John Dennes . John Dennes

Steinway piano

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents in recital

Brenda Brooks, soprano (pupil of Audrey Nossaman)

and

Yvonne Driskell, pianist (pupil of Benjamin Owen)

with

Carol Weiss, accompanist

April 23, 1960

Gardencourt

PROGRAM

I

Prelude & Fugue in F-sharp minor (WTC, Book I) Bach
Sonata in G
II
Drei Phantasiestucke, Op. 111
Miss Driskell
III
Sento nel core
Rugiadose, odorose Scarlatti
Porgi, amor, qualche ristoro Mozart (from "The Marriage of Figaro")
IV
J'ai pleure en reve George Hue
A des Oiseaux George Hue
Chanson d'Avril Bizet
Ouvre ton Coeur Bizet

INTERMISSION

V

Bagatelles, Op. 6, Nos. 2, 6, 11	Bartok
Nocturne, Op. 9, No. 1	Chopin
Mazurka, Op. 17, No. 4	Chopin
Grande Valse Brillante, Op. 18	Chopin

Miss Driskell

VI

Mary's Gift .		•			•						. Richard Bales
Prairie Waters						•					Everett Helm
Fog							•				Roy Harris
Deborah			•						•	•	Gene Bone & Howard Fenton

Mrs. Brooks

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL Saturday, April 23, 1960

Gardencourt

10:30 a.m.

The Hurdy-Gurdy Twinkle Twinkle Little Star

Bernice Frost

Chester Irvin, piano (Spalding)

Traditional

Spooks Hopscotch

Maribeth Sproles, piano (Green)

Frances Clark Frances Clark

Andante

Tschaikowsky - Ambrosio Judy Shapiro, violin (Schneider) accompanist, Graeme Gilmore (D. Owen)

Pop Goes The Weasel Merry-Go-Round

American Bernice Frost

Dickie Bloom, piano (Spalding)

Folk Dance At The Circus

Tansman Bernice Frost

Susan Buschemeyer, piano (Spalding)

Green Beds

Folk-Song (Arranged by John Jacob Wiles) David and Richard Hays, two pianos (Graves)

The Mechanical Doll

Dmitri Shostakovich David Hays, piano (Graves)

Country Dance

James Hook

Richard Hays, piano (Graves)

Allegro

Marcello

Virginia Ritter, viola (Schneider)

Ecossaises

Beethoven

Bonnie Kraus, piano (Green)

Quartet, Opus 17, No. 2

Haydn

Moderato

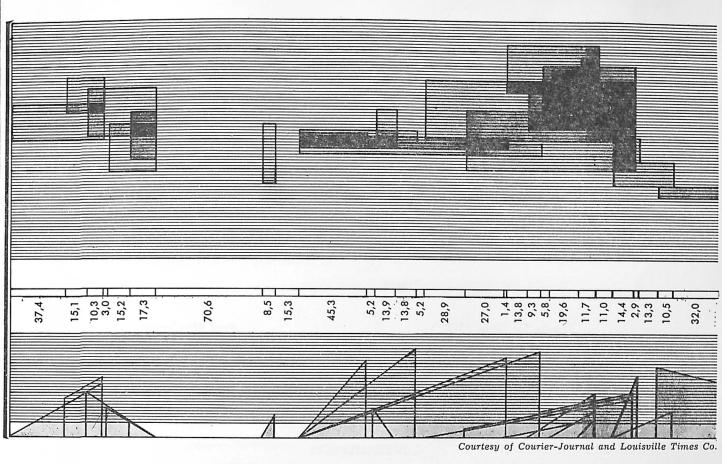
Menuetto: Allegretto

Adagio

Allegro di molto

Iran Acton) violins Jerry Quiggins)

Mary Ann Drye, viola Susan Stephenson, 'cello (Ensemble Class Mr. Kling)



THE SCHOOL OF MUSIC OF THE

University of Louisville

presents

THE FOURTEENTH FESTIVAL OF CONTEMPORARY MUSIC

Gardencourt, Sunday Afternoons at Four

APRIL 24, MAY 8, MAY 15 1960

(Please bring this program with you to the remaining concerts.)

APRIL 24, 1960

PROGRAM

Präamblen und Interludien (1954)	Hermann	Schroede	er
		(1904-)
Maestoso			
Moderato			
Andante			
Vivace Andantino			
Andantino			
Allegretto con moto			
Vivo			
Francis Hopper, organ			
Francis Hopper, organ			
Sonata for Harp (1939)	Paul	Hindemi	th
		(1895-)
Mässig schnell		(1000	,
Lebhaft			
Sehr langsam			
Taka Kling			
INTERMISSION			
INTERMISSION			
Toccata for Percussion Instruments (1942)		arlos Cha	vez
)
Allegro guisto		(1899-	,
Largo			
Tempo di marcia	0 1 0 1		
Harola Bacon	Carl Seale		
Rudy Beavin	Victor Sholis		
Robert Cox	Robert Wilson	1	
Terry Hulick, conductor			
Theme and Variations for Wind Band, Op. 43a	(1943) Arno	ld Schönk (1874-19	

University of Louisville Wind Ensemble

Carl Seale, conductor

MAY 8, 1960

PROGRAM

Concert Piece for Violin and Piano (1957)Fred Fox (1923-) Adagio non lento Allegro Paul Kling and Doris Owen Musique concrête and Electronic Music Discussion and demonstration by Moritz Bomhard INTERMISSION (1939-) Prologue Sonata - Variations Epilogue Benjamin Owen Quintet for French Horn and String Quartet (1952) Bernhard Heiden (1910-) Molto moderato - Allegretto Vivace Andantino Allegro Dudley Howe and the Louisville Quartet: Paul Kling and Richard Skerlong, violins; Virginia Schneider, viola; Grace Whitney, violoncello

STEINWAY PIANO

The Southern Baptist Theological Seminary Louisville, Kentucky

SCHOOL OF CHURCH MUSIC

presents

ANITA HAYGOOD BRIDGES, Contralto Jan Wiest, Accompanist

assisted by

Marian Korda, Violist

in

RECITAL

Alumni Memorial Chapel April 25, 1960 Four O'clock

PROGRAM

(This recital is in partial fulfillment of th erequirements for the degree of Master of Sacred Music. Student of William C. Bushnell).

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

1:00 P.M. April 28, 1960 Gardencourt PROGRAM Five Contemporary Dances T from "Kleine Kammermusik". Paul Hindemith Waltz Processional) II Roy Douglas Country Dance Roy Douglas Tarantella III . Denes Agay Rumba University of Louisville Woodwind Quintet Marjorie Jackson, Director Jo Ann Baxter, Bassoon Ruth Hilton, Flute Robert B. Griffith, French Horn Ernest Threlkeld, Oboe Joan Cooper, Clarinet Bach Fugue in A minor, S. 947 . Billie Cash, piano (Aldrich) Fritz Kreisler Miniature Viennese March . Wanda Wiranis, saxophone (Crutcher) Sharon Edwards, piano Sonatina for Clarinet and Piano . Clyde Duncan Bruce Brumley, clarinet (Nelson)

Gayle Mills, piano

Sonata in G major, op.	CTEME TO ACCESS	Dee (101
Presto alla tedesca Andante		
Vivace		
	Brooke Johnston, piano (B. Owen)	
Concerto, Op. 75 .	MAEDOSE	C. M. von Vé
	Jo Ann Baxter, bassoon (Jackson) Mrs. Harold Wich, piano	
Nocturne, Op. 9, No. 3	1	• • Cho
	Yvonne Driskell, piano (B. Owen)	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL
Saturday, April 30, 1960

Gardencourt

10:30 a.m.

The Hurdy Gurdy Twinkle Twinkle Little Star

Bernice Frost Traditional

Chester Irvin, pianist (Spalding)

Air Our Soldiers

J. S. Bach H. Schlemuller

Marc Cummings, cellist (G. Whitney) accompanist, Graeme Gilmore (D. Owen)

Pastorale

Sitt

Trevour Thompson, violinist (Schneider) accompanist, Graeme Gilmore (D. Owen)

Three Fantastic Dances, Op. 1 Shostakovich
Patricia Kirkham, pianist (D. Owen)

Soldier's March Sonatine, Op. 55, No. 1 Allegro

Schumann Kuhlau

Billy Batts, pianist (Spalding)

Patriotic Song, Op. 12, No. 8 Sonatina, Op. 36, No. 6 (Allegro con Spirito)

Grieg Clementi

Susan Lyndon, pianist (Spalding)

Minuet in G Major

Bach

(from the Anna Magdalena Bach notebook)
Dennis Miller, pianist (Schreiber)

Sonatina No. 4 Andante

Mozart

Menuetto - Trio

Sarah Summers, pianist (Schreiber)

First Movement, Sonatina, Op. 36, No. 5

Joyce Perdue, pianist (Schreiber)

M. Clementi

Sonatine in D, Opus 137, No. 1 Allegro molto

Schubert

Malinda Spaulding, cellist (G. Whitney) accompanist, Graeme Gilmore (D. Owen)

Sonata No. 1, B^b Major ('cello duet)
Allegro, poco moderato
Andantino
Allegretto

B. Romberg

Susan Stephenson and Suzanne Hecht (G. Whitney)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

RHODA GREEN

presents her students

in recital Saturday, April 30, 1960

	Saturday, April 30, 1960	
Gardencourt		2:00 p.m.
Elfin Pranks Jet Planes Minstrel Show	Ginger Edwards	Frances Clark Frances Clark Frances Clark
Cuckoo	Ann Bogard	Frances Clark
Little Miss Muffet	Barbara Stutzke	Frances Clark
Sam the Sailor Marching Skating on the Pond	Riley Edwards	Frances Clark Frances Clark Frances Clark
Neighborhood Parade	Chris Alves	Frances Clark
Cobbler, Cobbler	Pam Jones	Frances Clark
Soldiers Song	Debbie Harrison	French r. Diller - Quaile)
The Pirate The Prince	John Lusky	Frances Clark Frances Clark
The Dancing Lesson Canon in A Minor	Julie Smith	Frances Clark Diller- Quaile
Hopscotch Spooks	Maribeth Sproles	Frances Clark Frances Clark
Running with My Kite Big Brown Bear	Elaine Goepfert	Frances Clark Frances Clark
French Song	(ar:	French r. Diller - Quaile)

Skip to My Lou (arr. Ach du Lieber Augustin

American (arr. Frances Clark) German



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

CAROLE GITTLI, Organist

and

WILLIAM HARPE, Pianist (pupils of Francis Hopper)

Gardencourt

8:30 p.m.

May 3, 1960

PROGRAM

Andante Allegretto Allegro

Partita I, B-flat major Bach

Praeludium
Allemande
Corrente
Sarabande
Menuet I
Menuet II
Giga

INTERVAL

Sonata, Op. 10, No. 2 Beethoven
Allegro
Allegretto
Presto

Fugue in C minor Bach

Four Preludes Shostakovich

No. 5, D major

No. 15, D-flat major

No. 19, E-flat major

No. 20, C minor

STEINWAY PLANO

&

SCHLICKER ORGAN

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P.M.

May 5, 1960

PROGRAM

Concerto in C minor Benedetto Marcello
Kenneth Groeppe, oboe (Hauptman) Otto Feddern, piano
Song Without Words, Op. 102, No. 4 Mendelssohn
Chrystine Hartstern, piano (Aldrich)
Recitative & Prayer (from "Grand Symphony for Band") Hector Berlioz
Terry Cravens, trombone (Lyon) Jo Ann Baxter, piano
Prelude, from English Suite II
Gayle Mills, piano (Aldrich)
O Bellissimi Capelli
Don Petersen, tenor (Smith) Bill Harpe, piano
Introduction and Scherzo
David Swyers, trumpet (Raper)
Sonata, K 309
Mary Helen Romine, piano (Aldrich)
Morgen
Grace Wieck, soprano (Smith) Bill Harpe, piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

BERNARD SANCHEZ, Trumpet (pupil of Leon Raper)

Elizabeth White, Accompanist

Gardencourt

8:30 p.m.

May 6, 1960

PROGRAM

T

Menuet

Tritermede

Gavotte et Finale

Philip Noer and Kristine Beck, violins; Gwyn Mills, viola; Brooke Hicks, cello; John Szabo, bass; Ernesto Gittli, piano; Bernard Sanchez, trumpet

INTERMISSION

II

Concertino pour Trompette et Piano Andre Jolivet

INTERMISSION

III

IV

Arie from Cantata 46, (Schauet doch und Sehet) J.S. Bach

Naymond Thomas, bass

STEINWAY PIANO

(This recital is given in partial fulfillment of the requirements for the degree of Master of Music.)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P.M.

May 12, 1960

PROGRAM

Variations in D ^b · · · · · · · · · · · · · · · · · · ·
Guy Warren, trumpet (Raper) Carol Weiss, piano
Sonata in G major
Bonnie Waugh, piano (Aldrich)
Prelude, F# minor (from "The Well-tempered Clavier")Book II Bach
Ann Gilligan, piano (B. Owen)
Fantaisie Theme Et Variations
William Wich, trumpet (Raper) Mrs. William Wich, piano
Der Neugierige
Per Me Giunto (from "Don Carlo")
Michael D. Neely, baritone (Smith) Gayle Mills, piano
Sonata No. II C minor
Nancy Hancock, organ (Hopper)
Bagatelles No. 1, 2, 3, 4, Op. 6
Carol Weiss, piano (B. Owen)
Toccata
Fugue
William Wich, Tom Giles, Brooke Griffith, Terry Cravens

Brass Quartet from class of L. Raper

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL
Saturday, May 14, 1960

Gardencourt

10:30 a.m.

Cobbler, Cobbler

Frances Clark

Pamela Jones, piano (Green)

The Party

Old French Nursery Tune

Avery Burke, piano (McMahon)

Paper Boy Look Out Pirates Bold Frances Clark Frances Clark Frances Clark

Lynn Johnson, piano (Driskell)

Soldier's March
To and Fro
Chimes

Schumann Tcherepnin Tcherepnin

Timothy Ascolese, piano (Wagner)

Story of Church Year Blow The Man Down Traditional Melody American Folk Song

Ellen Imes, piano (Schreiber)

Minuet Marche L. Mozart Tcherepnin

Kathy Lyon, piano (Wagner)

A Little Song, Op. 27 (15 Children's Pieces)

Kabalevsky

Jeanette Sarbo, piano (Driskell)

Bourree Joy and Tears Bach Tcherepnin

Nancy Sanneman, piano (Wagner)

Menuet

Henry Purcell

Wendy Livingood, flute (J. Seale)

The Boat Song Au Clair de la Lune Herfurth French Folk Song

Keith Runyon, violin (Schneider)

Pamela Reichert, flute (J. Seale)

Sonata for Flute and Piano Second movement (very slow) Paul Hindemith

Natali Gochnour, flute (J. Seale) Jan Seale, accompanist

Sonatine in G major Moderato Romanze

Beethoven

Sandra Davidson, piano (Schreiber)

Barbara Meier, piano (Aldrich)

Sonatina in G major (First movement - Allegro moderato)

Camidge

May - Pole Dance

Aiquoni

Trevour Thompson, violin (Schneider) Graeme Gilmore, accompanist (D. Owen)

Rondo Pastorale Sonatina in G major

Hook Camidge

Patricia Meier, piano (Aldrich)

Danseuses de Delphes

Debussy

Bonnie Adams, piano (D. Owen)

Rondo on Argentine Children's Folk Tunes

Ginastera

La Verne Shelton, piano (D. Owen)

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P.M.

May 17, 1960

PROGRAM

Recitative, At Last the Bounteous Sun (from "The Seasons") Joseph Haydn Aria, With Joy the Impatient Husbandman (from "The Seasons") . Joseph Haydn
Gene Cassaday, baritone (Smith) William Harpe, piano
Sonata in F major
Mildred Kemp, trombone (Lyon) Gayle Mills, piano
Danksagung An Den Bach
Archie Coons, baritone (Smith) Yvonne Driskell, piano
Sonata in Eminor
Otto Feddern, flute (Fuge) Frances Carper, piano
Salce, Salce and Ave Maria (from "Otello") Verdi
Carole Jordan, soprano (Smith) Gayle Mills, piano
Fi li mi, absalon (from "Symphoniae Sacra")
Naymond Thomas, bass baritone Mildred Kemp, trombone

(E. Lyon)

John Albrecht, trombone

Patricia Buckner, trombone Terry Cravens, trombone

Paul Wallace, cello

Tiffany Ade, organ

Steinway piano

CENTRAL OPERA SERVICE

REGIONAL CONVENTION

Indiana University

Ross Allen, Program Chrm.

May 18, 1960

REGISTRATION

9:00 to 10:00

Alumni Hall

First General Session

10:00 to 11:00

Alumni Hall

"The English Version - Translation or

Adaptation"

William Ashbrook, Indiana State Teachers

College and Opera News

Robert Evans, Indiana University Tibor Kozma, Indiana University

Second General Session

11?00 to 12:00

Alumni Hall

"Opera for the Sixties"

Wilfred C. Bain, Dean, Indiana University

School of Music

George Howerton, Dean, Northwestern University School of Music

Ludwig Zirner, University of Illinois

LUNCHEON -

12:00 to 1:30

Tudor Room

(Registration fee of \$3.00 includes lunch to be ordered from menu in Tudor Room to maximum of \$1.75 and admission to all sessions of Central Opera Service and Indiana University's presentation of THE SPANISH HOUR. Tickets for the Metropolitan Opera Company's MARRIAGE OF FIGARO are available at the box office of the Main Auditorium, Phone 6-6811, Ext. 321)

> Luncheon Speaker, Frank St. Leger, Indiana University School of Music

Third General Session

1:30 to 2:30

Alumni Hall

"Television Opera"

Mortiz Bomhard, University of Louisville and

Kentucky Opera Association Hans Busch, Indiana University

Herbert Seltz, Indiana University

Fourth General Session

2:30 to 3:30

Alumni Hall

"Another Look at Opera Staging" Ross Allen, Indiana University
Robert Gay, Northwestern University

RECEPTION AND TEA

3:30

Federal Room

(For members and guests of Central Opera Service given by Miss Elsie Sweeney of Columbus, Indiana, member of National Council of the Metropolitan Opera Company)

OPERA

THE SPANISH HOUR

4:30

East Hall

By Indiana University Epera Theater



Prontispiece from Minguet, Reglas y adventencias generales. Madrid, 1752.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

RECITAL IN HONOR OF GRADUATING SENIORS

8:00 p.m

May 18, 1960

Gardencourt

Program

Program		
Toccata in A minor Sweelinck		
David Doran, organ		
First Movement from Concerto No. 4,		
M. Sherrin MacDonald, violin Bobbye Ossman, piano		
Divertimento Haydn Adagio		
Menuet 'Allegro di molto		
Mary Anne Drye, viola David Doran, piano		
Concerto in G minor, Opus 25		
Mary Anne Moore, piano		
Fiocca La Neve Pietro Cimara		
Edith Jane Eshbaugh, soprano Mrs. John D. Wright, piano		

Violin Concerto in G minor, Opus 26, No. 1 Bruch Allegro energico (third movement)

Iran C. Acton, violin Mary Eliza Smith, piano

David Doran, piano

Sonata No. 1, in B flat major (two'cellos) B. Romberg
Allegro, poco moderato
|Andantino
|Allegretto

Susan Stephenson, 'cello Grace Whitney, second 'cello

Louis B. Nagel, piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P.M.	May 19, 1960		
	PROGRAM			
Concerto for Clarinet, K Adagio	622	Mozart		
	Wayne Tyler, clarinet (Seale) Mary Kay Jones, piano			
Concerto No. 4 in D mino Andante moderato Andante religioso	r ·	Vieuxtemps		
	Philip Noer, violin (Kling) Carol Weiss, piano			
Concerto for Trumpet .	/.	. Wayne R. Bohrnstedt		
	Eddie Cooper, trumpet (Raper) Gayle Mills, piano			
Symphonie Concertante . Allegro maestoso		Mozart		
	June Noble, violin (Kling) Gwyn Mills, viola (Kling) Gayle Mills, piano			
String Quartet in C majo Finale	r	Mozart		
	p Noer, violin Gwyn Mills, v Noble, violin Paul Wallace			
String Quartet (Kling)				

THE UNIVERSITY OF LOUISVILLE

in cooperation with

THE LOUISVILLE ORCHESTRA

PRESENTS

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA



Robert Whitney, Director

Walter Dahlin, Conductor

May 20, 1960

8:00 p.m.

PROGRAM

JUBILEE (from Symphonic Sketches)		George Chadwick (1854-1931)		
OPERATIC ARIAS				
"Non Mi Dir" from DON GIOVANNI		W. A. Mozart		
Sherree Owens, so	oprano	(1756-1791)		
"Ah! Non Credea", "Ah! Non Giunge" from LA S	ONNAMBULA	Vincenzo Bellini		
Annette Offutt, s		(1801-1835)		
"Il Est Doux" from HERODIADE		Jules Massenet		
Mary Treitz, sop.	rano	(1842-1912)		
CHORALE FOR ORCHESTRA (In memorian: C. M. A.)		Karl Kroeger		
		(1932 -)		
Karl Kroeger, Co	nductor	(1902)		
INTERMISSION				
THE TELEPHONE		Gian Carlo Menotti (1911 -)		
Sherree Owens, soprano; Michael Wilson, baritone; Samuel Hodges, piano				
(THE TELEPHONE is a presentation of the University of Louisville Opera Workshop, Moritz Bomhard, Director.)				
INTERMISSION				
POEME		Ernest Chausson		
Richard Skerlong	violin	(1855-1899)		
POLOVETZIAN DANCES				
Andantino		(1833-1887)		
Allegro vivo				
Allegro				
with the University Cho	oir			
CHORALE and FINALE from DIE MEISTERSINGER.		Richard Wagner (1813-1883)		

with the University Choir

ORCHESTRA PERSONNEL

FIRST VIOLINS	PICCOLO	TROMBONES
Philip Noer, concertmaster	Ruth Hilton	Mildred Kemp
Paul Kling 🌣		John Albrecht
June Noble	FLUTES	Terry Cravens
Kristine Beck Julie McLain	Otto Feddern	Tom Trueblood Patricia Buckner
Jose Romero	Elaine DeBold	raticia buckiei
Katherine Lurton +	ODOFIO	TUBA
Patricia Skerlong +	OBOES	Arthur Hicks *
	Ernest Threlkeld	THE THE TENT
SECOND VIOLINS	Kenneth Groeppe	TIMPANI
Bobbye Ossman, Principal	ENGLISH HORN	Kenneth Karr
Richard Skerlong #		Kemieni Kari
Richard Torstrick Louis Miller	Carolyn Hauptman +	PERCUSSION
Sherrin MacDonald	CLARINETS	
Hans Gunther	Joan Cooper	Terry Hulick
Christie Louis	Bill Keister	Ernesto Gittli
VIOLAS		John Szabo Lloyd Collins
Gwyn Mills, Principal	BASS CLARINET	Lloyd Collins
Jean Kalkhof	Bruce Brumley	HARP
Virginia Schneider ** Marion Korda *		
Mary Ann Drye	FRENCH HORNS	Taka Kling
,	Brooke Griffith	A ADD ADT AN
CELLOS	David Matthews	LIBRARIAN
Paul Wallace, Principal	Nancy Slack Ellen Oprbett	Tom Trueblood
Grace Whitney	Diteil Chimbit	PERSONNEL MANAGER
Brooke Hicks	TRUMPETS	
	Bernard Sanchez	Pat McGuffey
BASSES	Pat McGuffey	PROPERTY MANAGER
	William Wich	
Laurane Thorne, Principal	Edward Cooper	Tom Trueblood
Betty Olliges +		

^{*} Denotes faculty members of the School of Music

Denotes faculty members of the School of Music who are Orchestra Section Leaders

⁺ Guest instrumentalists

UNIVERSITY SYMPHONY ORCHESTRA SPRING CONCERT May 20, 1960

TEXT - TRANSLATIONS - MISCELLANEOUS NOTES

"Non Mi Dir" from DON GIOVANNI by Mozart

In the last act of DON GIOVANNI, Don Octavio tells Donna Anna that he feels she is treating him unkindly by her refusal to consider seriously their marriage plans until after her dead father has been avenged. Donna Anna answers by singing the lovely (Do not say I am unkind, my beloved), and explains that she cannot think of her own happiness "Non mi dir, bell' idol mio." until her father's soul is at peace. Then in a brighter and happier vein she voices her hope that "on some future day heaven will once more smile upon me."

"Ah! Non Credea", "Ah! Non Giunge" from LA SONNAMBULA by Bellini

In a musical pattern similar to that employed by Mozart in the previous aria, Bellini here has his heroine, Amina, sing of her regret and disbelief that love could leave her so quickly. An abrupt change of mood occurs, however, as Amina finds her love once more and sings "Ah! embrace me! What pleasure, what joy you bring me!"

"Il Est Doux, Il Est Bon" from HERODIADE by Massenet

Massenet's "Air de Salome" is still another aria contemplating some of the exquisite tortures of love. Here Salome sings of her passion for the "Prophet" known as John the Baptist: "He is sweet, he is good..." In a more impassioned outburst she cries: "Ah! when will he return?... for what is life without thee!"

Miss Owens, Miss Offutt, and Miss Treitz who sing the arias on tonight's program are students of Miss Audrey Nossaman. Mr. Michael Wilson who joins Miss Owens in Menotti's THE TELEPHONE is a student of Mr. Fletcher Smith.

POLOVETZIAN DANCES by Borodin

One of the most exciting scenes in Borodin's opera PRINCE IGOR is that which is laid in the center of the camp of the Polovetzian warriors. Prince Igor while attempting to subjucate the nomadic Polovetzians is captured by them and witnesses their reveries and revelries around the fires of the camp. First the Polovetzian maidens sing of their longing for a permanent home; then all join in an intoxicating peen of praise for their mighty Khan!

"Borne on wings of gentle breezes,

Fly swiftly home, ye songs of grief and exile

Away to our far distant country,

Where once we sang, rejoicing in our freedom.

There beneath warm skies the languid air moves softly,

There the cloudcapp'd mountains dream beside the whisp'ring sea,

There the green and fragrant pastures of our dear land lie basking in the sunshine,

There the crimson roses cluster in the valleys, and nightingales sing loud in moonlit forests,

And purple grapes hang ripe and sweet.

Speed, O song, by zephyrs wafted,

Speed, O song, on gentle winds.

Now sing praises to our glorious Khan! Praise him for his valour, peerless Khan!

Mighty Khan! Hail! Mighty Khan! All hail!

He is like the sun at midday! Hail!

There is no one like our glorious Khan!

Bend before him lowly captives,

(See now these fair maidens brought from far away?

See now these slaves from beyond the far Caspian Sea?

Tell me, O Prince, which maiden thou dost favour,

She shall be thine always, for I would give thee thy choice.)

Praise him, praise our Khan, our glorious Khan!

Now sing praises to our glorious Khan!

Praise him for his valour, peerless Khan!

Mighty Khan, Hail! Mighty Khan, All hail!

There is no one like our mighty Khan!

"Chorale and Finale" from DIE MEISTERSINGER by Wagner

Following the "Procession of the Meistersingers" in the last act of DIE MEISTERSINGER, the crowd on stage calls for silence as "Meister Sachs" approaches. The chorus then sings the chorale "Wach' auf! es nahet gen den tag..." Following the chorale, a cut is made to the Finale which begins "Ehrt eure deutschen Meister".... and soon brings the work to a stirring conclusion.

Text (as sung in German)
"Silentium! Silentium!
Macht kein Reden und kein Gesumm'!
Ha! Sachs! 'sist Sachs!
Seht Meister Sachs! Stimet' an!

Wach' auf! es nahet gen den Tag; ich hor singen im grünen Hag, ein' wonnigliche Nachtigal, ihr Stimm' durchdringet Berg und Thal; die Nacht neigt sich zum Occident, der Tag geht auf von Orient, die röthbrünstige Morgenroth' her durch die truben Wolken geht.

Heil! Heil! Heil Nurnberg's Sachs! Heil! Heil Nurnberg's theurem Sachs!

Ehrt eure deutschen Meister, dann bannt ihr gute Geister; und gebt ihr ihrem Wirken Gunst, zerging' in Dunst das heil 'ge romsche Reich, uns bliebe gleich die heil'ge deutsche Kunst! Heil! Sæhs! Nurnberg's theurem Sachs! Text (English translation)
"Be silent all. Be silent!
Make no sound, not the merest hum!
Ha! Sachs! 'tis Sachs!
See Master Sachs! Sing all!

Awake! the dawn now sheds its light, the birds are singing with all their might, a sweet and pretty nightingale the chorus leads in woods and vale; and night retires into the West, with dawn of day the earth seems blessed, the fiery, flaming morning ray through mist and cloudbanks finds its way!

Hail! Hail! Hail Nurnberg's Sachs! Hail! Hail Nurnberg's Master Sachs!

Masters of German singing, tribute to you we're bringing! May your great sprits rule this hall! Though ancient realms in dust and ruins fall, the holy Art still sounds its clarion call! Hail! Nurnberg's Master Sachs!

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

RECITAL

by pupils of

ELIZABETH WHITE

Friday, May 20, 1960

	Friday, May 20, 1960	
Gardencourt		7:30 p.m.
Paper Boy Trumpet Practice	Sandra Stone	Frances Clark Frances Clark
The Pirate The Prince	Mary Ann Stambaugh	Frances Clark Frances Clark
Skating on the Pond Sunday Morning in the	Park Ruth Martin	Frances Clark Frances Clark
Easter Morning Turning Cartwheels Jet Planes	Elizabeth MacDonald	German Frances Clark Frances Clark
Minuet in G Chimes	Mary Lusky	Ba c h Kabalevsky
Musette Children at Play Russian Folk Song, from	m Opus 107, No. 3 Nancy Carter	Bach Bartok Beethoven
Tender Grieving A Cozy Waltz, from "Ch	ildren's Pieces" Opus 27 Stewart Royster	Burgmuller Kabalevsky
March of the Tin Soldie March of the Tin Soldie		Tschaikowsky Cyril Scott
German Dance in C The Clock Hide and Seek	Sandra Whitmer	Haydn Kabalevsky Kabalevsky
Fantasia		C. P. E. Bach

Julie Martin

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

RECITAL

by pupils of

VIRGINIA SCHNEIDER

Saturday, May 21, 1960

Gardencourt

2:00 p.m.

Pastorale The Maypole Dance

Sitt Aiquoni

Trevour Thompson, violin

Graeme Gilmore, piano (D. Owen)

The Gipsy's Frolic Gavotte

Kohler Henkel

Charlotte Judd, violin Graeme Gilmore, piano

Allegro Giga

Marcello

Corelli

Virginia Ritter, viola Graeme Gilmore, piano

Italian Romance
Andante, from the Fifth Symphony
The Donkey Ride

Bohm Tschaikowsky Severn

Judy Shapiro, violin Graeme Gilmore, piano

Divertimento Adagio Menuet

Haydn - Piatagorsky

Allegro di molto

Mary Anne Drye, viola David Doran, piano (D. Owen)

Sonata in C major Adagio Allegro Adagio

Handel

Allegro
Mary Anne Drye, viola

Susan Stephenson, 'cello (G. Whitney)

David Doran, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	12:00 P.M.	May 24, 1960
	PROGRAM	
The Hollow Men .		Vincent Persichetti
	Patrick McGuffey, trumpet (Raper) Carole Gittli, organ	
Introduction and Sc	cherzo	A. Goeyens
	David Swyers, trumpet (Raper) William Harpe, piano	
Concerto in E minor Allegro moderato		. Pietro Nardini
	Louis Miller, violin (Skerlong) Billie Cash, piano	
Hommage to Lassus		. John T. Dennes
	Patrick McGuffey, trumpet (Raper Terry Cravens, trombone)
La Cathedrale englo	utie	Debussy
J	anice Beanblossom, piano (Aldrich	
Sonata for Horn, Tr	umpet, and Trombone	Poulene
Brooke Griffith, ho	rn - Patrick McGuffey, trumpet - & Brass Trio from class of E. Lyon	John Albrecht, trombone

Yvonne Driskell, piano (B. Owen)

Chopin

Grande Valse Brilliant, Op. 18 . .

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PREPARATORY DEPARTMENT

presents

TWO RECITALS

by pupils of

DORIS OWEN

May 28, 1960 4:30 p.m. and 8:00 p.m. Gardencourt

AFTERNOON PROGRAM

May 28, 1960

4:30 p.m.

A Little Joke

Kabalevsky

David Updegraff

Ice Cream Man Cobbler, Cobbler At The Monkey Zoo The King's Daughter

Clark Clark Clark Clark

Ellen Fliegelman

Song of the Wind Two Russian Folksongs (from Opus 170, No. 3 and No. 7

Susan Wittmack Beethoven

Soldier's March from Opus 68

Schumann

Susan Wittmack

Aria

Bach

Sonatina in G major - Moderato

Beethoven

Becky MacDonald

March from Aida Loch Lomond (Duet)

Verdi. Scotch Air

The Hawk Swoops on High (Duet) Highland Tune

Henry Parsley

Tarantella

Aaron

Anne Fliegelman

Sonatina in D major - Allegro

Clementi

Linda Greenfield

Minuet in A minor Valses Sentimentales Opus 50, Numbers 1 through 6

Bach Schubert

Carol Hargan

Waltz in E minor (Posthumous)

Chopin

Frona Murphy

The Swineherd (from Opus 17)
Tomorrow You May Lead Her Home
(from Opus 66)

Grieg Grieg

Constance Cogswell

Bagatelles, Opus 6, Numbers 4 and 2 Waltz in A minor, Opus 34, No. 2

Bartok Chopin

Wilma Richlin

*

EVENING PROGRAM

May 28, 1960

8:00 p.m.

Bagatelle in F major, Opus 33, No. 3 Beethoven

Lynn Breiner

German Dance No. 1

Beethoven

Betsy Updegraff

Rondo in C major, Opus 51, No. 1

Beethoven

Gregory Coin

Three Fantastic Dances, Opus 1

Shostakovich

Patricia Kirkham

Prelude, No. 2

Andante con moto e poco rubato

Gershwin

Susan Major

Danseuses de Delphes

Fiesta

Debussy Bonnie Adams

Bonnie Adams

Invention in G major Etude in C minor

Bach Heller

George Joseph

Rondo on Argentine Children's Folk Tunes

by Ginastera

LaVerne Shelton

Sonata in D major (1767) Finale - Allegro assai

Haydn

David Doran

Concerto in G major Rondo - Presto Haydn

Graeme Gilmore

**

*

Steinway and Baldwin Pianos

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC
Preparatory Department

STUDENT RECITAL

Saturday, May 28, 1960

Gardencourt

2:00 p.m.

PUPILS OF RICHARD SKERLONG (violin) and ERNESTO GITTLI (piano)

Miss Billie Cash, accompanist

Betty's First Waltz

Frances Light

Ann Segura

Sing, Robin, Sing!

Spaulding

Michael Harris

Concerto in A minor Allegro

Vivaldi

Peter Leight

Melodious Piece in C Major

Diabelli

Connie Moore

Grandmother's Story
Mountain's Echo

Galluzzi

Galluzzi

Deborah Hobart

Berceuse

The Four Pipers

Kovacs

Detouches

Margaret Spencer

Pluto's Bone

Pluto on Parade

David Carr Glover

David Carr Glover

Deborah Hobart

Gavotte

Gossec

Jonathan Leight

On Parade

Fletcher

Robert Beck

Song of the Drum

Risher

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL Saturday, May 28, 1960

Gardencourt

10:30 a.m.

Minuet in G minor Twinkle, Twinkle Little Star Bach Traditional

Nancy Sanneman, piano (Wagner)

The King's Daughter (duet)
Bow Wow Wow!
Running With My Kite

Frances Clark Frances Clark Frances Clark

Hedva Margulies, piano (White)

Twinkle, Twinkle, Little Star Havin' Fun

Traditional Siegmeister

Mary Jane Roberts, piano (Driskell)

Sunday Morning in the Park Marche

F. C. Library Tcherepnin

Sue Snedeker, piano (Wagner)

Bourrée

From the "Anna Magdalena Bach Notebook"

Jacqueline Broida, piano (Schreiber)

Sonatina, Opus 36, No. 1 Spiritoso M. Clementi

Andante Vivace

Elizabeth Willis, piano (Schreiber)

A little Song, Opus 27 (15 Children's Pieces)

Kabalevsky

Jeanette Sarbo, piano (Driskell)

Novelette

Dmitri Kabalevsky

Becky Leslie, piano (Schreiber)

Toccatina Opus 27 (15 Children's Pieces)
Etude

Kabalevsky Kabalevsky

Rosalie Roberts, piano (Driskell)

Aria in D minor The Clown A. Scarlatti Kabalevsky

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PREPARATORY DEPARTMENT

presents

RECITAL

by pupils of

GRANT GRAVES

June 3, 1960
Friday, 8:00 p.m.
Gardencourt

PROGRAM

Frere Jacques (duet) Red River Valley (duet) In Hungarian Style (duo) Contrary Motion (duo)

French American Bartok Bartok

David Harper

Menuet

Clarke

William Stalnaker

Country Gardens Russian Dance

Morris Dance Tansman

David Hays

Country Dance March in D major Hook Bach

Richard Hays

Two Dances from Opus 33

Schubert

Judy Koon

Allegro

Haydn

Gayle Handmaker

Merry Farmer, Opus 68

Schumann

Knight Rupert

Schumann

Mary Wilanna Smothers

National Song (from Lyrical Pieces, Opus 12) Grieg

Gary Hicks

Two Canons for Two Pianos

Arensky

Kathleen Coleman and Mary Graves

Warrior's Song

Heller

Gabriel Gruber

Spinning Song, Opus 67, No. 4 Mendelssohn

Mary Katharine Quillen

Hunting Song, Opus 19, No. 3

Mendelssohn

William Davis

La Cathedral engloutie

Debussy

Martha Mahin

Baldwin and Steinway Pianos

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PREPARATORY DEPARTMENT

presents

MARY ANNE DRYE, violist (pupil of Virginia Schneider)

DAVID DORAN, pianist, organist
(pupil of Doris Owen and Francis Hopper)

assisted by

SUSAN STEPHENSON,
IRAN ACTON,
JERRY QUIGGINS,
and MEMBERS OF THE ATHERTON HIGH SCHOOL STRING ENSEMBLE

under the direction of JOSEPH KLAN

GARDENCOURT

JUNE 6, 1960

8:00 p.m.

PROGRAM

> Mary Anne Drye, viola David Doran, piano

Susan Stephenson, violoncello David Doran, piano

Toccata in A minor Sweelinck

Toccata in E minor Pachelbel

David Doran, organ

INTERMISSION

Iran Acton, violin Jerry Quiggins, violin Mary Anne Drye, viola Susan Stephenson, 'cello

Mary Anne Drye, viola
Atherton High School String Ensemble
Joseph Klan, Conductor

STEINWAY PIANO SCHLICKER ORGAN

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PREPARATORY DEPARTMENT

presents

RECITAL

by pupils of AUDREY NOSSAMAN

GARDENCOURT

June 8, 1960

8:00 p.m.

PROGRAM

Drink to Me Only With Thine Eyes

Old English

Stephanie Lovelace, mezzo soprano Mary Lee Farris, pianist

Elegie Barney Ross Jules Massenet John Edmunds

Lola Lee, soprano Betty Christian, pianist

A Dissonance When I Have Sung My Songs

A. Borodine Ernest Charles

Mary Ray Stephenson, soprano Mrs. Thomas Milner, pianist

With These Sacred Dwellings from "The Magic Flute"

Mozart

Ol' Man River

Jerome Kern

Eldon Taylor, bass Miss Frances Miller, pianist Sebben Crudele Where the Bee Sucks Antonio Caldara Thomas Arne

Mary Summers, soprano Mrs. Ray Summers, pianist

Calm as the Night Solvejg's Song Carl Bohm Edvard Grieg

Patricia Duff, soprano Marion Young, pianist

Silent Noon Maybe Ralph Vaughn Williams Sergius Kagen

Edith Eshbaugh, soprano Mrs. John D. Wright, pianist

Alma Mia Seguidilla, from "Carmen" G. F. Handel Georges Bizet

Judy Wright, soprano Mrs. John D. Wright, pianist

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

ALTA VISTA ROAD CHEROKEE PARK

ANNOUNCES

A SIX-WEEKS SUMMER TERM FOR YOUNG PEOPLE AND ADULTS - Beginning June 13, 1960

School sessions are about to end. Vacation time is either the best or the worst time to study special subjects. It is the worst time if the student feels he is being robbed of his vacation. Usually the practice and lesson periods come at the end of a long school day. This is a chance to work and to be instructed during the morning hours when minds are fresher. For the youngster who wants to excel at music, but is prevented from achieving his best during the regular term due to the pressure of school, the early summer study offers an ideal opportunity for real progress.

INSTRUCTION

IN PIANO, ORGAN, STRINGS, WOODWINDS, BRASS AND VOICE. All instruction will be given in individual lessons, and students may enroll for six, twelve, or more lessons.

FACULTY

Piano	Organ	Strings
**Jack Baldwin	Philip Malpas*	Virginia Schneider,* violin & viola
Ernesto Gittli		Richard Skerlong,* violin
Richard Spalding		
Howard Wagner		
Elizabeth White	Voice	Woodwinds
	Audrey Nossaman*	Albert Asch
Brass		

FEES (for six weeks term)

Weekly private	lesson by regular members of the staff	\$21.00
*Weekly private	lesson by heads of departments	\$30.00

Leon Raper*

Registrations can be accepted beginning June 1. Lesson time with a specific teacher may be reserved prior to registration. Call this office (TWinbrook 6-4486) to arrange lesson time.

**Mr. Baldwin joins us as a permanent member of the piano staff. He comes to us from Westminster Choir College where he was a member of the piano staff for four years. He worked there with young people and was closely associated with Miss Frances Clark and other members of the faculty who prepared the well known Frances Clark Library for piano students.

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents

a recital for

THE INTERNATIONAL CENTER, SUMMER WORK EXCHANGE PROGRAM

Gardencourt

July 29,

PROGRAM

Was Gott tut,	das ist wohlgetan.		٠						•		Pachelbel
(Chorale 1	nit 9 Partiten)										

Tiffany Ade, organ

Alleluja, from "Exsultate, Jubilate"	Mozart					
Suicidio, from "La Gioconda"	Ponchielli					
Summertime, from "Porgy and Bess"						
Carole Jordan, soprano Ann Gilligan, piano						

1000000

Louis Nagel, piano

STEINWAY PIANO

A Word from Ye Editor

For a long while I have had the personal desire to keep up with your activities after leaving school. This desire has been shared by a good number of the faculty. If this extra work will allow me to do that I will feel more than compensated.

The primary purpose of the news letter is to keep you informed about the school and the school and other alumni informed about you. As a consequence we hope to have a great portion of the issues (three or four a year beginning next fall) taken up with news of your jobs, your family, your honors, and the many things that you probably would like to know about your own classmates. The rest of the issues will then be taken up with activities and plans of the school and its present faculty, staff and student body.

To make this possible each of you must realize that to report your doings to us is not bragging but simply a part of this mutual effort to keep informed about your fellow students. Any news whatsoever that you have, drop a letter or a card to: The Editor, Alumni News Letter, School of Music, University of Louisville, Louisville 5, Ky.

One more thing--the (to quote Percy Grainger) un-do-without-able information is your address. Whenever you move let us know immediately. I hope this will be a mutually enjoyable undertaking.

Ernest E. Lyon

Changes in the Violin Department

During the past year Mr. Harth has been on leave of absence to give concerts in this country and Europe. His place has been very capably filled by Mr. Edward Seferian, who left a month early to take part in the Casals Festival. Replacing him we are exceedingly fortunate to have Mr. Paul Kling, whose concert career began at the age of 7 with the Vienna Symphony Orchestra. His training and his experience in both teaching and performance added to his unusual talent make him an ideal person for the important tasks of heading our violin department, concertmaster of the L.O. and first violin of the quartet. Other changes in faculty, if any, will be announced in the fall issue of the News.

school of music ALUMNI NEWS

Greetings from Dean Whitney

Dear Alumni Member:

Ernest Lyon is kindly undertaking the editorship of a news letter that will help serve as a link between you and your Alma Mater. This first issue gives me the opportunity of greeting you personally and on behalf of the Faculty and Staff of the School of Music.

We hope that you will find this interesting and that in turn you will drop us a line from time to time to keep us informed with your activities so that by means of this bulletin we may pass the news on to your fellow Alumni.

> Cordially, Robert Whitney

Faculty Notes

Two of the piano faculty are planning leaves of absence for the coming school year. Mr. Grant Graves is on leave for the fall semester and Dr. Anderson will be going to Europe during the second semester Miss Nossaman's popularity as soloist is increasing. Among her other concerts will be a solo part this summer in Dr. Claude Almand's last work for large chorus, the performance taking place in North Carolina. The Owens are teaching summer school and are then going to Aspen until the fall semester opens. Mr. Raper is planning big things for the band this fall while teaching summer school and directing the Honors Band, a band made up largely of first-division winners in the Kentucky State Music Contest. Dean Whitney's schedule gets no lighter, as, among other things, he conducts some in Chicago this month.

Miss Marjorie Jackson is playing in the Chautauque Institute Orchestra this July and August, a coveted position. Dr. Hopper is impatiently awaiting the arrival of a new organ this fall. We are sorry to have to report that Mr. Crocker has moved to Vancouver, Canada, where he will have a busy performing schedule.









University Choir on tour

The University Choir, under the direction of Dr. Walter O. Dahlin, recently completed its first "choir tour." The purpose of the tour was to encourage the interest of high school students and teachers in the music program of the University of Louisville. From the enthusiastic reception received by the Choir at every performance it would seem apparent that great strides were made toward the accomplishment of this aim.

Performances were also given at the University administration building rotunds and in the following churches:

St. Francis-In-The-Fields, Louisville Highland Presbyterian, Louisville Erlanger Baptist Church, Erlanger

To add to the effectiveness of their program, the Choir featured two small instrumental groups: a string quartet, and a trombone trio.

Next year a more extensive tour is being planned. It will probably fall around the first of February and include the neighboring states of Tennessee, Illinois and Indiana as well as Kentucky. Schools or churches interested in having the Choir perform for them should contact Dr. Dahlin (School of Music, University of Louisville) as soon as possible.

The Choir's 1958-59 program is listed below;

Sacred: O Come, Ye Servants of the Lord, by Tye Matthew, Mark, Luke and John, by Holst Holy Radiant Light, by Gretchaninoff Veni Jesu, by Cherubini (with string quartet) Ave Verum Corpus, by Mozart (with string quartet)

Benedictus, by Liszt Spirituals: King of Kings, by Johnson Deep River, arr. by W. O. Dahlin

Elijah Rock, arr. by Hairston Secular: She Walks in Beauty, by Foltz

The Turtle Dove, arr. by V. Williams
Popular: A Pretty Girl Is Like A Melody (Male Chorus), by Berlin

A Good Man Is Hard To Find (Girls Quartet), by

All the Things You Are, by Kern

Instrumental: Ah, Let Me Weep, by Handel (Trombone trio) New York Suite (Modern Trios), by Uber (Trombone trio)

Quartet in G Minor, Opus 74, No. 3, by Haydn (string quartet)





K.O.A. Plans

Mr. Bomhard, organizer and director of K.O.A., is now in Europe giving concerts in a number of places. He will sail back the middle of September to a very busy schedule which will include a commissioned opera for WAVE premiere early in the fall and three performances of Amahl and the Night Visitors in December. There are at least five productions on the schedule for the '59-60 season.

Scattered Alumni News

Starting late like this we could not gather much alumni news, but here is what we have heard. Bob Below (B.M., '54), is teaching at the branch of the U. of Cal. at Davis, where George Perle is also teaching. Lee Luvisi (preparatory dept.) has signed a three-year contract with Columbia Concerts Management. Norman Voelcker (B.M., '36) is teaching at Hampton Institute. Mary Catherine Smith (B.M., B.M.E., '48) and Alvin Rogers (B.M.E., '50) earned first divisions in the state contest with both bands and orchestras at Gottschalk and Parkland Junior Highs respectively. Joe Owens (B.M.E., '48) is teaching trombone and band methods at the University of Nebraska, where he also takes part in at least one recital each year. George Henry (B.M., '45), now Mrs. Grant Horne, of New York City, has a daughter, Mary Corneille, born last summer. Charles Kent (B.M., '37), is teaching theory at I.U., where he has helped many secure their Doctor's degrees. Roland Hodge (B.M.E., '47) is teaching in Mary Esther, Florida. Dick Thompson (B.M., '51) and Phil Parnes (B.M.E., '55) are both teaching in New Jersey. Dick is also studying composition with Wallingford Riegger. Ray Parnes (B.M.E., '53) is first trombone with the National Philharmonic Orchestra, Tel Aviv, Israel. Paul Ramseier (B.M., '47) is staff accompanist for the New York City Ballet. He is doing a lot of composition, I am glad to hear. 'Gedeao Martins is busy making music in Brazil. In January he was in Teresopolis for a six-weeks course sponsored by the government.



Many jobs are coming in every week, many of which are not suitable for new graduates but would suit many of you alumni. If you would like a change, let us know, giving information we need. Next fall we will begin a real placement bureau for alumni. Be prepared to register when you receive the forms, but don't wait till then if you would like a change for next fall.

Late News

Mrs. Andrew Anderson (Mary Heuser) visited Louisville for Shea Reynolds' wedding on June 6.... Shea is now Mrs. William C. Watson; she and her husband are finishing Masters degrees this summer at University of Illinois.... Margaret Stone and Jean Bastian are teaching now in St. Clair, Michigan.... Sheila Beck is home from Germany for the summer, keeping busy working on some of the K.O.A. projects over the summer, and will return to Europe in the fall to continue on a Fulbright grant....Reports of new additions to families come from Donnajean Boddy (Mrs. Wm. Richardson), Virginia Kuhn (Mrs. Charles Stanford) and Carolyn Kaleher (Mrs. Pete Kennedy). Class of 1980?....Charme Riesley is still studying in Italy on a Fulbright grant....Willa Fae Williams is the latest addition to our list of European students, having been named Humphrey Scholar. She will study in St. Anne's College of Oxford University.... Harold Probus and his wife visited Louisville during June. Harold is in the Air Force Band in Washington.



Recitals a-plenty

During the year 1958-59 there were some twenty student recitals which took place in the Recital Room and were well attended by both students and faculty this year. A number of recitals by individual students, have been given. Louis Knipp gave a series of three and will receive his Master of Music degree this month. Organist Madelyn Laugeson also gave a graduate recital (organ) and Cloyd Stratton (piano) gave his Eachelor's recital. On June 2nd Bernard Sanchez (trumpet) will give a graduate recital.

Of unusual interest was a performance by students of Flotow's "Martha," a project of the Opera Workshop with Carl Seale conducting, and principals included six students.

The thirteenth annual Festival of Contemporary Music comprised five concerts by the Louisville Orchestra, the Choral Union, the University Orchestra, the Woodwind Choir, and other solos and small ensembles. A number of composers attended the festival, including Jeno Takacs (who performed some of his own music) and Wallingford Riegger, who took part in a symposium with Dr. Herz and Mr. Bomhard, moderated by Dr. Rudolph Noer. Numerous faculty recitals have been given during the year, concluding with one by our new violinist, Mr. Paul Kling.

In next year's letters we will keep you better informed on matters around the school.

Here & There

Don Cornell is teaching piano at Kentucky Wesleyan College. Don and Mrs. Cornell (formerly Helen Loftin) have one daughter, Ruth Anne. Mrs. Brian Wilson (Seoung Lee Chun) has moved from California to Seoul, Korea, where her husband has a teaching position at Foreign Language College. He will be there about two years teaching English Literature. Patsy Bass Vaughan is now studying at Boston University. Armand Abramson, after a successful year of teaching at Durrett High, is now studying on his Masters degree at Eastman and studying clarinet with William Osseck. Virginia Chambers is another who is planning to do graduate work at Eastman.

In June the School of Music awarded 13 Bachelors and 3 Masters, making a total of 14 Bachelors and 6 Masters for the school year-so your numbers are increasing and we ought to be getting more news from you. Ed Ballenger and son visited Gardencourt on Thursday, May 26, during their visit here from West Virginia, where Ed began choral and instrumental teaching in February immediately after finishing his term in the armed services. Betty Jean Chatham (Δ O province president) met with the active chapter at Gardencourt on Tuesday, May 31.

Ray Parnes, first trombone of the Israel Philharmonic, will tour this country with that orchestra October 19 through November 29 and then will go on to Japan and India to complete a round-the-world trip. Ray will be in Louisville October 31-November 5. His address at home is 56 Ben Noon, Tel Aviv, Israel. Mary Ann (Zuerner) Lexcher taught in New Albany, then in Charlestown, Indiana, and now is doing private teaching in Charlestown.

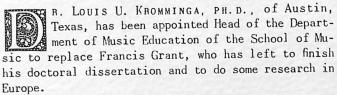
Jane Trinkle has had a varied list of experiences since graduating here. She has studied at Columbia (M.A.), Juillard, and other places, taught in public schools and privately, worked in business offices, given recitals and done church music work. How many of you can let us know about what you are doing before the next issue comes out early in the fall? ALSO-WHAT KIND OF PAPER DO YOU WANT? WHAT KIND OF NEWS DO YOU WANT? Write: The Editor, Alumni News, School of Music, University of Louisville, Louisville 5, Ky. Also include news about your activities.



SCHOOL OF MUSIC ALUMNI NEWS July - 1960

ם יוף עם יוף עם יוף עם יוף ע

A New Head for Music Ed



Dr. Kromminga, who holds degrees from Drake University and the University of Texas, has had wide experience in Music Education. He has taught in both vocal and instrumental fields in the public schools, and has been Chairman of Music Education at the Kansas City Conservatory of Music and Head of the Department of Music at Texas Lutheran College. A veteran of World War II, Dr. Kromminga served in the United States Navy as Conductor, trumpet soloist and arranger. During the three years spent in Brazil, he made an intensive study of Brazilian music, and is the author of a research article on the music and folklore of Brazil, "The Prazilian Souo." He is the composer of numerous works for orchestra, band, etc.

Dr. Kromminga is married and has one son. Mrs. Kromminga has had a career as choral director in the public schools of Texas, and their son graduated in June from the University of Texas. The Krommingas moved to Louisville early in June and Dr. Kromminga is teaching several Music Education classes in the School of Music Summer Session.



Students from Afar

Among the numerous new students who will be entering the School of Music this fall are two foreign women, Elizabeth Lee (20) from Bangkok, Thailand and Muazzez Ziadah (41) from Mosul, Iraq. Both are pianists. Other cities represented are Bowling Green, Lexington, Hardinsburg, Madisonville, and Frankfort, Ky.; McKenzie, Tennessee; Sodus, New York; and Urbana, Illinois.

Faculty Notes

Dr. Walter Dahlin left June 15 for a month's trip to California via auto. He is due in New York City on July 20 to clear up the loose ends before starting a trip July 23-August 28 through Europe with the University Choral Union, visiting nearly all major music festivals and European capitals. Among the many taking the trip will be Dr. and Mrs. Philip Davidson. Paul Kling is spending the summer in Europe. Among his duties there will be to participate in the Bergen Festival in Norway and to record for Radio Austria in Vienna. Miss Nossaman has a varied summer schedule. Besides teaching during the summer session she will be soprano soloist in Haydn's "Creation." Last month she was due to sing in North Carolina and this month in New Mexico. Dr. Dwight Anderson is spending the summer as he did last semester-up 200 or 300 feet on the side of a mountain about 5,500 feet above sea level. The place is Taxco, Mexico, but many from Louisville will see him before he and Mrs. Anderson return to Louisville for the opening of the fall term. The Owens are among the Europe-bound ones for the summer, expecting to spend both June and July there doing a flying tour of seven countries. Mr. Maurice Laney is working some in the Dean of Men's office during June and July while moving his home. He expects to work the rest of the summer on his dissertation. Mr. Bomhard is taking a year off to conduct at the Opera House in Hamburg, Germany, and is concertizing this summer in Europe. Mr. Richard Skerlong plans trips to Kansas and Pennsylvania as well as returning to Rochester to work some on the Doctor of Musical Arts degree. Others have interesting plans, but unfortunately they forgot to notify Your Editor of them, so they'll have to enjoy them without our passive participation. We hope to see them all in the fall for the best year in the history of the school.



Late Flashes

Marion Gilliam received the degree of Bachelor of Laws in June. The Karl Kroegers have moved to Urbana, Illinois, where Karl is in the Library of the School of Music of the University of Illinois. Our prospective parents list includes: The Harry Rineharts (2nd time); the Joe Klans (she was Mary Catherine Smith); the Arthur Hicks (she was Brooke Hearon) (2nd time). Dr. Hopper is in Europe for the summer, and Miss Korda is reported as heading that way after the summer session. Dean Whitney spent June 19-July 2 at the All-State Music Camp, Iowa City, and will vacation in Rhode Island in August.

Appointments

Woodwind

James F. Livingston has been appointed full-time Instructor of Clarinet and Woodwinds. Mr. Livingston holds a B.A. degree from Knox College and a Master's degree in woodwinds from Indiana University, where he was for several years solo clarinet with the I. U. Philharmonic Orchestra. A woodwind specialist, performing on each of the woodwinds, he will be in charge of the entire woodwind program.

Piano

Mr. Jack Baldwin has been appointed teacher of piano. Mr. Baldwin holds a Bachelor of Music degree from the Westminster Choir College, where he has been a full-time instructor in the Piano Department. He has also been Lecturer and Staff Member of the Frances Clark Piano Workshop where he specialized in class methods of instruction for beginners in piano, a program he plans to develop here.



Tuition Forced Up

So that you can keep the pupils you plan to send to us informed, we thought we ought to tell you about the tuition increases the increased cost of living has forced upon the school in order to retain its present high quality of faculty and interest capable additions. The new rates will be:

Louisville residents: \$28.50 credit hour, \$38.00 applied music credit hour, \$337.50 per semester for full-time students.

Non-residents: \$36.00 credit hour, \$45.00 applied music credit hour, \$437.50 per semester for full-time students (12 hours or more).

Residents, graduate study: \$22.00 credit hour, \$38.00 applied music credit hour, \$262.50 per semester for full-time students.

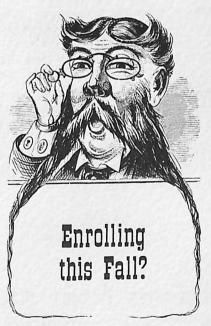
Non-residents, graduate study: \$28.00 credit hour, \$45.00 applied music credit hour, \$336.50 per semester for full-time students.

These rates probably look as high to you when compared with your tuition as they do to the students now, but they are low compared with most private schools (many at least double our tuition) and they are necessary to keep the University on the upward path as a leader in educational circles.

Student Jaunts

The students have spread everywhere for the summer, but few took time to let us know where they were going. The following I have had definitely confirmed: Joan Cooper and Mildred Kemp are off for Aspen, Colorado, on scholarships. Joan will study with Earl Bates of the St. Louis Symphony, and Mildred will study with Keith Brown, of the Philadelphia Orchestra besides the many other things planned for their profit and enjoyment. Frances Carper is working in North Carolina and plans to attend a music conference while there. John Albrecht and Terry Cravens are rooming together in Rochester while they study with "Mr. Trombone," Emory Remington, and do a good deal of playing. Jo Ann Baxter is in Pittsburgh with the Wind Symphony, a professional engagement. Pat Mc-Guffey is spending the summer in Philadelphia studying with Samuel Krauss, of the Philadelphia Orchestra.





Then apply immediately. Entrance exams will be given almost any week from now on. Formal exams are set for September 10, just one week before registration. Classes will begin Tuesday, September 20. We hope you don't need a scholarship, for so many fine applications came in this spring that all the scholarship money was assigned.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

HOWARD WAGNER, Pianist

Gardencourt

4:00 p.m.

September 25, 1960

PROGRAM

I

Humoresque, Op. 20Robert Schumann

INTERMISSION

II

Adagio

Allegro assai

Ballade in F minor, Op. 52Frederic Chopin

STEINWAY PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

in recital, members of

Si ema	Alpha	Iota	National	Professional	Music	Fraternity
--------	-------	------	----------	--------------	-------	------------

September 29, 1960

1:00 p.m.

Gardencourt	September 29, 1960	1:00 p.m.
	PROGRAM	
Sonata for Flute and Piano . Larghetto	OF L	. Handel
Allegro	Ruth Hilton, flute Jo Ann Baxter, piano	
Concerto in A major for Clarin Adagio	net · · · · ·	Mozart
	Joan Cooper, clarinet	
Er, der Herrlichste von Allen from "Frauenliebe und Leber	n"	. Schumann
An die Musik		. Schubert
Du bist die Ruh'.	1/4	. Schubert
	Grace Wieck, voice Brooke Johnston, piano	
Sonata for Horn and Piano . Massig bewegt		. Hindemith
	Ellen Corbett, horn John Corbett, piano	
Six Rumanian Folk Dances .	1798	. Bartok
	Brooke Johnston, piano	
"Was Mein Gott will, dass ist	t wohl getan."	. Pachelbel
	Tiffany Ade, organ	

Steinway piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, October 1, 1960

Gardencourt

10:30 a.m.

Musette in G

Bach

Carole Hargan, pianist (D. Owen)

Invention in F major

Bach

Graeme Gilmore, pianist (D. Owen)

Invention in A major

Bach

George Joseph, pianist (D. Owen)

Steinway Piano

This is the first recital of the Preparatory Department during the 1960-61 season. The next recital will be held Saturday, October 8, at 10:30 a.m.

Georgetown College Boncert and Lecture Series

Audrey Nossaman, Soprano

Samuel Hodges, Pianist



Program

I

Ridente la calma

W. A. Mozart

Contentment reposes in my soul. No sign of anger or fear remains. You come, my dear one, to bind the sweet chains so dear to my heart.

Un moto di gioga

W. A. Mozart

Joy fills my heart as love triumphs over fear and grief

L'amero saro costante

from "Il re pastore"

W. A. Mozart

Only one can hold me captured, faithful. None can sever my love from me. In professing love I find peace and pleasure. My beloved is all my joy.

II

Ruhe, meine Seele

Richard Strauss

Not a breeze is stirring, the wood is sleeping peacefully. Rest my soul, your turmoil has been furious. Times are violent. They bring the heart and head to distress. Rest, my soul, and forget what threatens you.

Morgen

Richard Strauss

Tomorrow the sun will shine again. We shall be united and quietly, slowly descend to the wide shore with its blue waves. Speechless we shall look into each other's eyes and upon us will descend the silence of happiness.

Ich trage meine Minne

Richard Strauss

I carry my love, mute with rapture, in my heart wherever I go. That I found you cheers me through all my days. Though skies are dark and the night is black, my love shines like the spendor of the sun.

Wie sollten wir geheim

Richard Strauss

How can we keep secret the bliss that fills us completely. Unto its deepest recesses let our heart be revealed to all! When two have found each other then joy spreads through nature—the top most boughs rustle excitedly, the buds have a more brilliant lustre and fragrance, the brook murmurs more sweetly, and more exuberantly glows the month of May.

Cuatro Madrigales Amatorios

Joaquin Rodrigo

Con que la lavare

With what shall I wash myself? I live in trouble. I wash with grief and pain.

Vos me matasteis

You have killed me, you bear-headed child.

De donde venis amore

From whence did you come, Love? From whence did you come, Friend? Wouldn't you like to know?

De los alamos vengo, madre

I came from the poplars of Seville, Mother, to see my pretty friend.

INTERMISSION

TV

Act of Contrition	Peter Jona Korn
Prayer from "Prayers of Kierkegaad"	Samuel Barber
At the River	aar. Aaron Copland
Out of the Depths	Alan Hovhaness
Laus Deo	Robin Milford

v

Monica's aria
from "The Medium"

Magda's aria
from "The Consul"

Gian Carlo Menotti

Lucy's aria
from "The Telephone"

Gian Carlo Menotti

The next attraction in the Concert and Lecture Series will be the Oxford String Quartet, Friday, December 2.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

in recital, members of

Phi Mu Alpha Sinfonia Fraternity

Gardencourt

PROGRAM

Cavatine

John Albrecht, trombone (Lyon)
Mary Helen Romine, piano

Gute Nacht

Naymond Thomas, voice (Smith)

Sonatina for Clarinet
First movement

Bruce Brumley, clarinet (Livingston)

Phi Mu Alpha Chorus

October 6th is founders day for Phi Mu Alpha.

Phi Mu Alpha was established at New England Conservatory of Music in 1896.

This professional music fraternity has as its ideals; the furtherment of the cause of American music.

The promotion of the general welfare of music students.

The development of the truest fraternal spirit among its members.

The fostering of loyalty to the alma mater.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, October 8, 1960

Gardencourt

10:30 a.m.

Invention in F major

Bach

Graeme Gilmore, pianist (D. Owen)

Sonata in B flat major Allegro

Mozart

George Joseph and Graeme Gilmore, pianists (D. Owen)

Invention in D minor

Bach

Frona Murphy, pianist (D. Owen)

Invention in B flat major

Bach

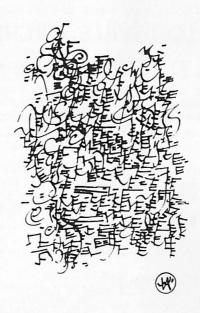
LaVerne Shelton, pianist (D. Owen)

Galloping A Gay Little Story Kabalevsky Kabalevsky

Mary Lusky, pianist (E. White)

Steinway Piano

This is the second recital of the Preparatory Department during the 1960-61 season. The next recital will be held Saturday, October 22, at 10:30 a.m.



1960 - 1961

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

THF LOUISVILLE ORCHESTRA

ROBERT WHITNEY, Conductor

With this concert the City of Louisville salutes the City of Buenos Aires, Argentina, on the occasion of the Argentinean Sesquicentennial. It is being recorded by the Voice of America for broadcast over the Argentinean radio network.

Program

THE STAR SPANGLED BANNER

THE ARGENTINE NATIONAL HYMN

Theme. Var. VIII: (Aphrodite) Var. IX: (Hermes)

Var. I: (Zeus) Var. II: (Hera) Var. III: (Hephaestus) Var. X: (Artemis) Var. XI: (Ares) Homage to Arnold Schönberg

Var. XII: (Athena)

Var. IV: (Hestia)
Var. V: (Poseidon)
Var. VI: (Demeter)
Var. VII: (Apollo) Homage to Eric Satie Coda

INTERMISSION

The performance of this work is dedicated to the memory of the late Dann C. Byck. The audience is requested to refrain from applause at the conclusion of the playing of this composition.

Andante. Allegro con anima. Andante cantabile, con alcuna licenza

Valse. Allegro moderato

Finale. Andante maestoso. Allegro vivace

Attend the STUB CLUB immediately after the Wednesday evening concert at the Arts in Louisville House, 519 Zane Street. Free coffee and cake - food and refreshments also available.

THE LOUISVILLE ORCHESTRA is available on Columbia Masterworks, Mercury and Louisville Orchestra labels

The Steinway is the Official Piano of The Louisville Orchestra

Born in Votkinsk, 1840-died in St. Petersburg, 1893.

Numerous biographies of Tschaikowsky have been written and volumes of his letters published, but until his Diaries were made available it was not possible to get a complete picture of him. To his Diaries he confided all the conflicts, the miseries, the despondent depths, the violent elations, the doubts and homesickness and weariness that filled his mind. Daily events were entered, but even the happiest of these are colored by the emotional disturbances that wracked him. Today the psychotic significance of his unhappy nature may be understood, and with that understanding his music seems more than ever convincingly autobiographical.

Tschaikowsky was, as an artist, completely sincere. In spite of his doubts about his compositions, he was a tremendous and conscientious worker, and remained uninfluenced by the work of other composers. It is interesting to know that Mozart was his adored idol. "According to my deep conviction, Mozart is the highest, the culminating point that beauty has attained in the sphere of music", he wrote in his diary. "No one has made me weep, has made me tremble with rapture, from the consciousness of my nearness to that something which we call ideal, as he has. . . In Mozart I love everything." But never did Tschaikowsky even approach the style of Mozart.

The Fifth Symphony was composed in 1888; he was dissatisfied with it. "After two performances of my new Symphony . . . I have come to the conclusion that it is a failure". But after a performance in Hamburg, the following Spring, he wrote, "The Fifth Symphony was magnificently played and I liked it far better now, having held a bad opinion of it for some time". Tschaikowsky was at a relatively high emotional level, according to entries in his diary, during the stay in Hamburg, and was flattered that Brahms had remained an extra day to attend a rehearsal. These two composers, the one so self-controlled, the other with the personality of a manic-depressive, liked each other as individuals, though neither admired the other's music in general. However, this time Brahms told Tschaikowsky that he liked all the movements of the Symphony except the Finale — and the composer concurred in this opinion.

Today the E Minor Symphony is so familiar it needs no analysis. The dark motto theme, played by clarinets at the beginning, is heard in every movement, an interjection, a fateful reminder of Tschaikowsky's own despondent nature. Thus heard, in the romantic lusciousness of the Slow Movement, and in the suave elegance of the Valse, one is reminded of the figure of Death that was sometimes shown in early Renaissance art, the menacing apparition that invades the gatherings of pleasure seekers. The motto theme is fully exploited as a prolonged introduction to the *Finale* and forms the principal material in the magnificent Coda. The *Finale*, which failed to win approval from either Brahms or the composer, is a fitting and ferocious climax, theatrical as it may be, to the abundant richness and opulent beauties of the Symphony.

SECOND PAIR SUBSCRIPTION CONCERTS — 1960-61

Wednesday Evening, November 9 at 8:30 p.m. Thursday Afternoon, November 10 at 3:00 p.m.

JOHN BROWNING, Pianist

Ballet Suite	Gretry-Mottl
Symphony No. 1	
Piano Concerto No. 2 in C minor	

Louisville Philharmonic Society

NCORPORATED

ROBERT WHITNEY, Musical Director

OFFICERS AND DIRECTORS

Mr. B. Hudson Milner	President
Mis. Daylor O. Mickillan	Vice President
MI. INOIHIAH E. ISAACS	17' D '1
Mr. Doyce F. Martin	Vice Dunidant
Mrs. Charles W. Allen, Jr.	
Mr. Richard M. Sellers	
Mr. Dwight Anderson	Judge Alex P. Humphrey
Mr. J. Gordon Baquie	Dr. Richard M. Kain
Mr. Sevier Bonnie, Jr.	Mrs. Dennis H. Long
Judge Raymond F. Bossmeyer	Mr. Robert L. Milius
Miss Fanny Brandeis	Mrs. Lawrence Minish, Jr.
Mrs. John Welburn Brown	Mr. Sam V. Noe
Mrs. Thomas W. Bullitt	Dr. Rudolf J. Noer
Mr. Robert T. Burke, Jr.	Mrs. George W. Norton, Jr.
Mrs. Dann C. Byck	Rt. Rev. Monsignor Felix N. Pitt
Miss Edith Callahan	Mrs. Dillman Rash
Mr. S. Tinsley Campbell	Mr. James N. Ravlin
Mrs. Archibald P. Cochran	Mr. Merle Robertson
Mr. John Davenport	Mr. John F. Simons
Dr. Philip Davidson	Mr. Richard VanHoose

Mrs. Morris B. Belknap, Honorary Life Director

WOMEN'S ASSOCIATION

Mrs. Thomas W. Bullitt President

Mrs. Langua H. Carish

President

Mrs. James B. Wakefield

Mr. Hubert T. Willis

Mrs. James U. Smith Vice-President
Mrs. Jack Shapero Vice-President
Mrs. Irvin Abell, Jr. Vice-President
Mrs. Charles Monohan Recording Secretary
Mrs. Aethur Form

Mrs. Arthur Keeney Corresponding Secretary
Mrs. Rudolf J. Noer Treasurer

ADMINISTRATIVE STAFF

R. H. Wangerin, Manager

Fay Sparks, Assistant Manager Mona Griffin, Bookkeeper

Mr. Charles P. Farnsley

Dr. Gerhard Herz

Dr. Maurice T. Fliegelman

Grace Whitney, Youth Concerts Susan M. Cobb, Receptionist

Thomas Fenn, Assistant to Manager

Offices: Columbia Auditorium 830 South Fourth Street Louisville 3, Kentucky JUniper 7-8681



PERSONNEL OF THE ORCHESTRA ROBERT WHITNEY, Conductor

VIOLIN *Paul Kling Concertmaster *Richard Skerlong Asst. Concertmaster Walter Toole Ruth Scott French Harold Wich Katherine S. Lurton W. A. Ament Joseph H. Klan Rubin Sher Mary Catherine Klan Principal Second Fernand W. Hunziker Carol Hughes Mary Poore Alfred A. Rauh Philip Noer

VIOLA

*Virginia Schneider
Principal
Carl R. Eckhart
Edna Louis
Marion Korda
Thomas Fenn
Walter Viohl

June McCov

VIOLONCELLO

*Grace Whitney
Principal
Renato Mastropaolo
William B. Doolittle
Marjorie Griffin

DOUBLE BASS

Jarrett Fankhauser
Principal
Betty J. Olliges
Laurane Thorn
Murray Grodner

FLUTE

Francis W. Fuge J. Thomas Jackman Ruth Hilton

PICCOLO

J. Thomas Jackman

OBOE

Carolyn Hauptman Albert Asch

ENGLISH HORN Albert Asch

CLARINET

James Livingston Jack Crutcher

BASS CLARINET Walter Viohl

BASSOON

Donald W. Nelson Io Ann Baxter

HORN

Dudley Howe John Hankins Eugene Davis William Sloane James Jones

TRUMPET
Leon Raper
Carl Raible, Jr.
Charles T. Grubb

TROMBONE

Paul W. Conrad Mildred Kemp Alvin E. Rogers

TUBA

Robert B. Tucci

HARP

Irma Dell Barkhausen

TIMPANI

Theodore S. Orren

PERCUSSION

Terry L. Hulick

PIANO AND CELESTE

Ernesto Gittli

PERSONNEL MANAGER Theodore S. Otten

LIBRARIAN

Carolyn Hauptman

PROPERTY MANAGER William M. Hawkins

^{*}Members of The Louisville String Quartet

The Louisville Chapter American Guild of Organists



Presents in Recital

FERNANDO GERMANI

OCTOBER 21, 1960

Alumni Chapel,

Southern Baptist Theological Seminary

Louisville, Kentucky

PROGRAM

Georg Muffat (1635-1704) ______Toccata No. 6

If Buxtehude may be taken as representative of Bach's North German predecessors, Georg Muffat, the principal Catholic organist of the second half of the 17th century, stands for those of South Germany. This Toccata from his "Apparatus Musico-Organisticus", published in 1690, is undoubtedly one of the best pieces of this famous collection. It comprises several linked sections of changing character.

T. Albinoni (1671-1750) _____Concerto in F
Allegro-Adagio-Allegro

In its original form, this Concerto appears in G major as the fourth of six three-movement concertos for strings comprised in Albinoni's Opus 2, a set of "Sinfonie e Concerti a cinque", published in Venice in 1700. This work is one of the earliest forerunners of the violin concerto.

Johann Sebastian Bach (1685-1750) —

Prelude and Fugue in F Minor

A big work composed on broad lines. After the exposition of a theme of lyric character at the tonality of tonic, first, and dominant after, a beautiful recapitulation at the initial tonality ends the Prelude. The Fugue also seems to have been composed in Bach's youth. A plain theme, developed always on large scale, makes for a continuous build-up to an imposing close.

Johann Sebastian Bach _____Trio Sonata No. 5 in C Major Allegro-Adagio-Allegro

The six Trio Sonatas were composed for W. F. Bach to develop his technique. The No. 5 in C begins with a very incisive theme worked out rather in a modern manner, with broad developments and a definite recapitulation. A charming Adagio in A minor follows, divided in two sections. A very lively Allegro, with two themes, brings to a close a wonderful composition.

INTERMISSION

CESAR FRANCK _____Choral in E Major

Franck, although a native of Liege, Belgium, lived most of his life in Paris, and has come to be regarded as a French composer. For many years, up to the time of his death, he was organist of the church of Saint-Clotilde, and much of his finest music was composed for organ.

The form of the first Choral is particularly subtle. Franck explained to his pupils! "The chorale is not what you think it is. The true chorale evolves during the course of the work." And indeed, the true chorale here (heard on the vox humana stop) is the seventh section of what might be called the exposition, rounding off six previous phrases as if it were a coda. A variation of previous material follows, and is again rounded off by the chorale, now slightly embellished. A loud maestoso interlude follows. It sound diminishes to lead in a further variation of material from the exposition. This, in turn, leads to a third variation, which introduces the chorale-melody in tenor, treble and bass. A gradual crescendo then leads to a triumphant statement of the chorale in massive chords, with the pedals following in canonic imitation, and a fanfare-like flourish, derived from the first variation, over the final tonic pedal.

RICHARD KEYS BIGGS _____Prelude on the theme B.A.C.H

The composer, born in Glendale, Ohio, near Cincinnati pursued studies locally and later in Paris. He has been for many years organist and choir master of Blessed Sacrament Church (R.C.) at Hollywood, California, and has written a number of Masses and motets as well as organ music.

On the German keyboard B natural is called H. Hence the name "Bach" would use B flat for B, - A - C and B natural for H. In this Prelude on the name B.A.C.H. the composer has used this figure in various keys throughout every measure but four, of the entire composition.

Maurice Durufle (1902-) _______Toccata

Maurice Durufle, organist of Saint-Etienne-du-Mont in Paris, studied at the Choir-school of Rouen Cathedral, then in Paris at the Conservatoire, where his teachers were Charles Tournemire, Louis Vierne and Paul Dukas.

Durufle's music speaks the familiar language of Faure, Dukas, Debussy, Ravel and even Franck, but with a personal accent. His Toccata concludes his three movement Suite composed in 1930. It begins with a short introduction before the entry of the vigorous principal theme on the pedals. The middle section presents a second theme, later combined with the first. Finally, there is a return to the opening bars and a brilliant ending with the second theme.

AEOLIAN - SKINNER ORGAN

. . . .

There will be an offering taken at intermission to help bring other organ recitalists to Louisville.

The Guild would like to thank Southern Baptist Seminary for allowing the recital to be presented in this chapel.

If you would like to be placed on the mailing list of the Guild, send your name and address to: Louisville Chapter, AGO, 108 Iola Road, Louisville 7, Kentucky.

Patrons of the Louisville Chapter - 1960

A Friend
Dr. and Mrs. Spaulding Abell
Dr. William Adams
Miss Evelyn Aldrich
Mr. and Mrs. Robert E. Allen
Mr. and Mrs. Robert E. Allen
Mr. and Mrs. Arthur Almstedt
Dr. and Mrs. Everett E. Ballard
Mrs. James W. Baxter, Jr.
Mr. and Mrs. C. E. Bill
Mr. David K. Bishop
Mr. and Mrs. Ernest L. Blankenship
Mr. and Mrs. Frank Blanning
Mrs. Carolyn A. Blaufuss
Mrs. Laura Bowman
Mr. and Mrs. Robinson S. Brown
Mr. Wade H. Brown, Jr.
Mr. and Mrs. B. E. Brubaker
Mr. G. P. Bruner
Buechel Methodist Church
Mrs. Ellen Gardiner Burke
Mrs. Dann C. Byck

Miss Edith Callahan
Mr. and Mrs. Henry L. Carpenter, Jr.
Central Presbyterian Church
Christ Church Cathedral Choir
Christ Methodist Church Choir
Mrs. Archibald P. Cochran
Mrs. L. L. Coffee
Mr. and Mrs. Whiteford R. Cole, Jr.
Mrs. George Collins, Jr.
Mr. and Mrs. D. F. Conley
Mr. and Mrs. Ben T. Cooper
Mr. and Mrs. Herbert Cralle, Jr.
Dr. and Mrs. K. P. Crawford
Mrs. John F. Crone
Mr. and Mrs. Robert F. Crone
Mrs. A. J. Cummins
Mr. Horace Cutler
Dr. and Mrs. Walter Dahlin
Mrs. William Davenport
Dr. and Mrs. Philip Davidson
Mrs. Emma Cooke Davis
Mr. J. Maurice Davis
Miss Marie A. Determann



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

THE UNIVERSITY MARCHING BAND
THE UNIVERSITY CHOIR
THE LOUISVILLE STRING QUARTET
MR. MAURICE LANEY
THE BRASS ENSEMBLE
AN OPERA IN CONCERT
THE BRASS CHOIR

for

THE UNIVERSITY OF LOUISVILLE'S CARNIVAL OF SCIENCE AND THE ARTS

Belknap Campus

October 22, 23

SATURDAY, continued

SATURDAY, continued

1:30 p.m. ~ THE UNIVERSITY MARCHING BAND Robert B. Griffith, Director Quadrangle Fight U. of L. Robert B. Griffith Naymond Thomas, baritone soloist Bugler's Holiday Anderson Marta . . David Swyers, cornet soloist Chorale (Come Sweet Death) . . . Bach Selections by Purcell Selected Marches 2:00 p.m. - THE UNIVERSITY CHOIR Walter Dahlin, Director Rotunda Christ, Be Thine the Glory . . . Schutz Man that is Born of a Woman . . . Echo Song . . di Lasso Sweet Day . . Vaughan Williams Gentle Annie Foster Set Down Servan' Spiritual

SI	ATURDAY, continued
2:30 p.m	THE LOUISVILLE STRING QUARTET Paul Kling, Richard Skerlong Virginia Schneider, Grace Whitney Rotunda
Quartet, Op. 18, Allegro con br Adagio Scherzo Allegro	
Italian Serenade	Wolf
山里,	
3:30 p.m	LECTURE BY MR. MAURICE LANEY
	Music Building, Room 101
"Illustrated Lectu	nre on Modern Jazz"
The Control of the Co	A CONTRACTOR OF STREET
5:00 p.m	THE BRASS ENSEMBLE Ernest Lyon, Director
	Rotunda

Canzon Primi Toni

Two Ayres for Cornets and Sagbuts . . .

Achieved is the Glorious Work. . . . Haydn

Allegro

Allegro

(from "The Creation")

Gabrieli

Pezel Intrada - Sarabande - Bal Sonata No. 1 (from "Tower Music Sonatas") Canzon per Sonare No. 2 Gabrieli Sonata from "Bankelsangerlieder" . . Anonymous Bravura Prelude McKay SUNDAY 1:30 p.m. - THE UNIVERSITY MARCHING BAND Robert B. Griffith, Director Quadrangle Same program as Saturday 3:00 p.m. - AN OPERA IN CONCERT (Kentucky Opera Association) Karlos Moser, Director Rotunda Central Scene from "Cavalleria Rusticana". Mascagni

> Charme Riesley William Pickett

Don Petersen Helen Dean

Ruth Morton

SUNDAY, continued

3:30 p.m. - LOUISVILLE STRING QUARTET

Rotunda

Same program as Saturday

5:00 p.m. - THE BRASS CHOIR
(from the University of Louisville Band)
Leon Raper, Director

Rotunda

Pavane	Franck
Contrapunctus, No. 1	Bach
Divertimento	Hūsa
Suite for Brass	Holmes



UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC Robert Whitney, Dean

announces

its

1960-61 MUSICAL SEASON

GARDENCOURT

Alta Vista Road

Louisville 5, Ky.

OCTOBER 22,23 27, 28	Campus Carnival of Science and the Arts, Belknap Campus, 1:30-5:30 p.m. Kentucky Opera Association, Karlos Moser, Acting Director, "Cavalleria Rusticana" and "L'Heure Espagnole"	JANUARY 22 27	University of Louisville Symphony Orchestra, Karlos Moser, Director, Columbia Auditorium, 8:00 p.m. Naymond Thomas, baritone, pupil of Fletcher Smith, Gardencourt, 8:30 p.m.	MARCH, 19 25	continued Francis Hopper, organ, "Bach Series," Gardencourt, 4:00 p.m. Mildred Kemp, trombone, pupil of Ernest Lyon, Gardencourt, 8:30 p.m.
30	Columbia Auditorium, 8:30 p.m. Francis Hopper, organ, "Bach Series," Gardencourt, 4:00 p.m.	FEBRUAR 2, 6	Y University Choir Tour, Walter Dahlin, Director	APRIL 13, 14	Kentucky Opera Association, Karlos Moser, Acting Director, "Lucia di Lammermoor," Columbia Auditorium, 8:30 p.r.
NOVEMBEE 4	University Choral Union, Walter Dahlin, Director, Lili Chookasian and Richard Dales, soloists Columbia Auditorium, 8:30 p.m.	9, 10	Kentucky Opera Association, Karlos Moser, Acting Director, "The Bartered Bride" Columbia Auditorium, 8:30 p.m. Francis Hopper, organ, "Bach Series," Gardencourt, 4:00 p.m.	16 21, 22 23	Francis Hopper, organ, "Bach Series," Gardencourt, 4:00 p.m. Fifteenth Festival of Contemporary Music, Gardencourt, Friday and Saturday, 8:30 p.m.; Sunday, 4:00 p.m. Carol Weiss, piano, pupil of Benjamin Owen,
11	Laurice Booker, mezzo-soprano, pupil of Audrey Nossaman, Gardencourt, 8:00 p.m.	23	Louisville String Quartet, Columbia Auditorium, 8:30 p.m.	20	Gardencourt, 8:30 p.m.
27	Francis Hopper, organ "Bach Series," Gardencourt, 4:00 p.m.	25	Grace Wieck, soprano, pupil of Fletcher Smith, Gardencourt, 8:30 p.m.	MAY 2	University of Louisville Band Tour in Kentucky
DECEMBI 2,3	ER Kentucky Opera Association	28	University of Louisville Concert Band, Leon Raper, Director, University Center, Belknap Campus, 8:00 p.m.	5	Tiffany Ade, organ, pupil of Francis Hopper Gardencourt, 8:00 p.m.
2,3	Karlos Moser, Acting Director, "Cinderella" Columbia Auditorium, 8:30 p.m., Friday; 2:00 p.m., Saturday	MARCH 10	Philip Noer, violin, pupil of Paul Kling,	12	University Choral Union, Walter Dahlin, Director, Audrey Nossaman and Richard Dales, soloists, Auditorium to be announced, 8:30 p.m
4	Benjamin Owen, piano, Gardencourt, 4:00 p.m.	10	Gardencourt, 8:30 p.m.	14	University of Louisville Symphony Orchestra, Karlos Moser, Director, Columbia Auditorium,
9	Patrick McGuffey, trumpet, pupil of Leon Raper, Gardencourt, 8:30 p.m.	11	Carole Jordan, soprano, pupil of Fletcher Smith, Gardencourt, 8:30 p.m.	16	8:00 p.m. University of Louisville Concert Band, Columbia Auditorium
		17	Jo Ann Baxter, bassoon, and woodwind quintet, pupils of James F. Livingston, Gardencourt, 8:30		Leon Raper, Director, Columbia Auditorium, 8:00 p.m.
JANUAR	RY Salais		p.m.		
20	University Choral Union, Walter Dahlin, Director, Columbia Auditorium, 8:30 p.m.				for and aren to the public

Because this schedule is subject to change, we urge you to consult the music calendar of the Sunday Courier-Journal regularly. All concerts at Gardencourt are free and open to the public. All others, with the exception of the University Band and Orchestra require a ticket for admission.

THE SCHOOL OF MUSIC IS REPRESENTED BY THESE PERFORMING GROUPS

THE UNIVERSITY OF LOUISVILLE CONCERT BAND Leon Raper, Director

THE UNIVERSITY OF LOUISVILLE MARCHING BAND Robert B. Griffith, Director

THE UNIVERSITY OF LOUISVILLE CHOIR and
THE UNIVERSITY CHORAL UNION
Walter O. Dahlin, Director

THE UNIVERSITY OF LOUISVILLE ORCHESTRA Karlos Moser, Director

THE BRASS CHOIR (from the U. of L. Band) Leon Raper, Director

THE BRASS ENSEMBLE Ernest Lyon, Director

THE WOODWIND QUINTET James Livingston, Director

AND UNDER JOINT AUSPICES:

THE LOUISVILLE STRING QUARTET (in cooperation with The Louisville Orchestra) Paul Kling, Richard Skerlong, Virginia Schneider, Grace Whitney

THE KENTUCKY OPERA ASSOCIATION Karlos Moser, Acting Director

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Student Recital

Saturday, October 22, 1960

Gardencourt 10:30 a.m.

Bourree

Havin' Fun Siegmeister

Sue Snedeker, pianist (Wagner)

The Mechanical Doll Shostakovich

Stewart Royster, pianist (White)

Invention in B flat major Bach

LaVerne Shelton, pianist (D. Owen)

Invention in D minor Bach

Evening in the Country Bartok

Frona Murphy, pianist (D. Owen)

Steinway Piano

The Kentucky Opera Association

(Member of Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Present

MASCAGNI'S

CAVALLERIA RUSTICANA

with

CHARME RIESLEY, WILLIAM PICKETT (Returning Guest Artist), DON PETERSEN, HELEN DEAN, RUTH MORTON

and

RAVEL'S

THE SPANISH HOUR

with

William Pickett, Arcenia Moser, Richard Lohr, Robert Fischer, Logan Pope

under the direction of KARLOS MOSER

with members of

THE LOUISVILLE ORCHESTRA

and

The Kentucky Opera Association Chorus

Columbia Auditorium

27 and 28 October, 1960

8:30 P.M.

TURNAU OPERA PLAYERS

present

CINDERELLA

by Rossini

Produced by Kentucky Opera Association and the University of Louisville School of Music

FRIDAY EVENING DECEMBER 2
SATURDAY MATINEE DECEMBER 3

The Friends of the Opera extend to all opera patrons an invitation to become a "Friend." For the small sum of \$3.00 per year, you will receive, before every opera, a copy of "Libretto," which will keep you up to date on what goes on behind the scenes. The Wednesday morning, prior to each opera of the season, join the Friends of the Opera for a cup of coffee and a fascinating talk by Mr. Moser and a song or two from members of the cast. Lots of exciting plans are in the offing, including a return to the preopera dinners, which were such a success last year. Opera is so much more fun when you participate in its activities!

Make out your \$3.00 check to "Friends of the Opera" and mail to Mrs. Spalding Abell, 60 Hill Road, Louisville 4, Kentucky.

Friends Of The Opera Board Members

President	Mrs. Nelson Helm
1st Vice President	Mrs. Harold Yeager, Jr.
2nd Vice President	Mrs. George Bogard
3rd Vice President	Mrs. A. C. Dearing, Jr.
Recording Secretary	Mrs. E. Gooch Fitz
Corresponding Secretary	Mrs. Schinkle Spalding
Treasurer	Mrs. Spalding Abell
Libretto Editor	Mrs. Hugh Haynie
Membership	Mrs. Sloane Graff, Jr.

PIETRO MASCAGNI, born in Leghorn in 1863, lived to see the downfall of Mussolini's fascist state, with which he was in sympathy, and died in poverty and disgrace in a small hotel room in Rome in 1945.

As a young man he submitted "Cavalleria" to a contest sponsored by the publishing house of Sonzogno. It won the contest, and was a sensational success at its premier at the Teatro Costanzi on May 17, 1890. Mascagni became famous overnight. He took forty curtain calls, and outside the theatre, thousands waited to acclaim him. By 1892 "Cavalleria" had been seen throughout Europe and America, each time to riotously enthusiastic audiences.

It is sad to say that Mascagni never duplicated this success. This opera stands alone as his one definitive work. Besides its obvious merits as a superior piece of musical theatre, which has won it a place on the standard repertoire of every opera company in the world, it was the first opera of a new school known as "verismo," "a naturalistic movement in opera in which the emphasis was on librettos with everyday characters and situations, a complete departure from costume plays and episodes from history and legends."

The Verismo movement was seen in the operas of Leoncavallo and Puccini, outstanding examples being "I Pagliacci", also "Il Tabarro" and "La Boheme."

MAURICE RAVEL was born in France in 1875, and died in Paris in 1935. During his lifetime as composer, he wrote only two operas, "L'Heure Espagnol" and "L'Enfant et les Sortileges," a combination of Opera, Ballet and Pantomine.

"L'Heure Espagnol" (Spanish Hour) opened in Paris in 1911, at the Opera Comique, to mild critical acclaim. This was due in part to the fact that it is a "Chamber Opera" meant to be played on a small stage in a more intimate setting, and the vast confines of the Paris Opera Comique tended to stifle its lightness and precision. During the years that have followed, however, it has gradually won a place for itself as a masterpiece of its particular genre. The musical reputation of its composer has, in great measure, paralleled that of his opera. During his lifetime he lived under the shadow of Debussy and was even accused several times of plagiarising the master. Ravel's music is in the classical tradition, his orchestral arrangements are sparkling and clear; these facts have disproved any allegations of imitation, and he is coming into his own, now, as an acknowledged master of contemporary French music.

CAVALLERIA RUSTICANA

An Opera in one act by Pietro Mascagni

CAST

SANTUZZA, A Village girl	Charme Riesley
ALFIO, A Carter	Bill Pickett
LOLA, Alfio's wife	Helen Dean
MAMMA LUCIA, An Innkeeper	Ruth Morton
TURIDDU, Her son	Don Petersen
The action takes place in Sicily during the latt	er half of the nineteenth

The action takes place in Sicily during the latter half of the nineteenth century.

Scene: A Village square.

During the overture, Turiddu's voice is heard, praising the charms of his one-time sweetheart, Lola.

As the curtain rises, the villagers greet the bright Easter morning in the square outside the church. Suddenly SANTUZZA enters, stops MAMMA LUCIA, and pleads with her to reveal the whereabouts of TURIDDU. LUCIA asks her why she is so curious, and just as she is about to reveal that she loves TURIDDU, ALFIO appears, full of good cheer, and sings a lusty song about his profession of carter. When he finishes, voices from within the church are heard singing the "Regina Coeli," the villagers join in the singing, and as a procession approaches, follow it into the church, leaving SANTUZZA and MAMMA LUCIA alone in the square.

SANTUZZA, whose hopeless passion for TURIDDU is made more desparate by the fact that she will bear his child, confesses her plight to MAMMA LUCIA, in an expressive and beautiful aria. MAMMA LUCIA, shocked, rushes into the church to pray for her.

TURIDDU now confronts SANTUZZA, who upbraids him violently, saying that he has never loved anyone but LOLA. A bitter quarrel ensues, in which he accuses her of unwarranted jealousy. The tension of this scene is heightened by the appearance of LOLA, who sings a gay insouciant song, and shrugs indifferently at the veiled accusations of SANTUZZA, as she enters the church. Enraged by TURIDDU'S behavior SANTUZZA curses him. He throws her to the ground and follows LOLA into the hurch.

ALFIO now enters, and the distraught SANTUZZA pours forth to him the story of his wife's infidelity. He swears to seek revenge, and each leaves the square. The "Intermezzo" is now heard, bringing into sharp relief, with its lovely, peaceful clarity, the violent passions of the principal characters.

As the villagers leave the church, followed by TURIDDU and LOLA, they are invited by TURIDDU to join them in a glass of wine. ALFIO appears suddenly, and is offered a drink by TURIDDU. He spurns the glass offered him, and TURIDDU, insulted, challenges him to a duel, in the traditional Sicilian manner, by biting him on the ear. The challenge is accepted. At this point TURIDDU realizes the harm he has done SANTUZZA, and begs ALFIO for forgiveness, but ALFIO is immovable, and the rendezvous in the orchard is reaffirmed. Calling to his mother, he begs a final blessing, as when he had left for war, then rushes off. Sensing his peril she calls after him. SANTUZZA now enters, and the two women cling to each o her. A voice in the distance, shouts that TURIDDU has been killed, and the curtain falls.

THE SPANISH HOUR

An Opera in one act by Maurice Ravel

CAST

RAMIRO, A Muleteer	Bill Pickett
TORQUEMADA, A Clockmaker	Logan Pope
CONCEPCION, His wife	Arcenia Moser
GONSALVO, A poet	Richard Lohr
DON INIGO, A banker	Robert Fischer

The action takes place in Spain, in the eighteenth century.

Scene: A Clockmaker's shop

As the curtain rises RAMIRO enters with a broken watch. TORQUE-MADA starts to repair it, but has to leave before it is fixed, because he has to attend to the town clocks, which he does every Thursday, leaving his wife to her own pursuits.

CONSALVO, the poet, now makes his apparence, singing his love song to CONCEPCION. She hides him in a clock, and asks RAMIRO to carry him out of the room. Before RAMIRO can do so, however, DON INIGO enters unexpectedly, and woos CONCEPCION, knowing she is alone, because he had given her husband the job of Town Clock Repairer. CONCEPCION refuses him, and follows RAMIRO and the clock containing the poet out of the room. DON INIGO hides playfully in another clock as RAMIRO returns and sings about the quiet joys of the clock shop.

CONCEPCION appears, and asks RAMIRO to fetch the other clock back into the shop, as DON INIGO continues vainly to woo CONCEPCION from his hiding place. When RAMIRO appears with the other clock and offers to carry DON INIGO away he is ecstatic, and they all leave the shop.

RAMIRO returns, singing his envy of the clockmaker, but is rudely interrupted by CONCEPCION, furiously complaining that DON INIGO is stuck in the other clock. RAMIRO leaves, returns with DON INIGO, and asks CONCEPCION which clock he must attend to next. CONCEPCION replies "None at all," and they depart.

Now TORQUEMADA returns and sells clocks to both the poet and the banker who cannot refuse out of embarrassment. When the poet and TORQUEMADA both try to pull the banker out of his clock, they are unsuccessful, but RAMIRO the Muleteer reappears with CONCEPCION, and does so with consummate ease. All agree that he is indeed the man of the hour.

The story over, the five join together in song, declaring that in the game of love, even the muleteer will have his turn.

Conductor and Director.......Karlos Moser Make Up......Polly Brown

Sets and costumes designed by Mrs. Albert C. Dick, Jr.

Costumes executed by Faith McQuillan Lorena Lowery Katharine Walsh Mrs. William H. Harrison

ACKNOWLEDGEMENTS

Hammond Organ courtesy of Shackleton's Electrical equipment courtesy of The Turntable Orange Trees courtesy of Mr. Lydia Durrett "Social Outcast" Goat, courtesy of Mr. and Mrs. Edward S. Bonnie

CHORUS

Toni Booker Lewis Coady Joan Daugherty Gioacchino De Carolis Martha Ann Grauel James Gregory Diane Houghton Gary Horton Carole Jordan Zona Kennedy Angelina Kravich Norma Laney Helen Lazor

T. J. McQuillan Charlise Mallory Norma Jean Martin Claude Montgomery Virginia Montgomery Lucile Paris Grace Plymale Naymond Thomas Edith Tighe Betty Timmell Grace Wieck Mike Wilson Judy Wright

YOUNG BOYS

David Clenny David Egan

John Egan Charles Leslie

KENTUCKY OPERA ASSOCIATION

Karlos Moser, Musical Director

OFFI CERS

Mr. John Welburn Brown Mrs. George W. Norton, Jr. Vice President Mr. Robert Maddox, Jr. Secretary Mr. C. O. Melov

President

DIRECTORS

Mr. Dwight Anderson Mrs. George Bogard Mrs. Alexander Booth Mrs. Eli Brown III Mr. Lewis Coady Mrs. Albert C. Dick, Jr. Mrs. Cecil Gray Mrs. Sloane Graff, Jr. Mrs. Nelson Helm Mrs. Alfred Higgins Mrs. Jaqueline Kirchner

Mr. Maurice Laney Mrs. Dennis Long Mr. Lyman C. Martin, Sr. Dr. Edmond Schlesinger Mrs. Robert Snyder, Jr. Mr. Kooert Snyder, Jr Mr. C. W. Stoll Mr. Wilton Terstegge Rev. W. K. Underwood Mrs. Harold Yaeger, Jr. Mrs. Leo Zimmerman, Jr.

Manager, Mrs. Robert Snyder, Jr.

WHO'S WHO IN THE FIRST KOA PRODUCTION OF1960-1961.

HELEN DEAN, Mezzo Soprano, a native Louisvillian. The lovely Mrs. Dean was a soloist with the Louisville Orchestra while still in High School. Later she studied at the New England Conservatory, and at the Opera School at Tanglewood. Her roles with K.O.A. include Cherubino, Old Maid in Menotti's "Old Maid and the Thief," and the witch in Hansel and Gretel. She is also active in the Anchorage "Mummers and Minstrels."

MRS. ALBERT DICK, Founder, Designer, Past President of the Louisville Children's Theatre, studied Art at Corcoran and Phillips Art Galleries in Washington, D. C. She has designed sets for the University players and the Little Theatre, also did the Army Quartermaster show during the war. In her spare time she paints murals, rides horses, and takes care of her busy and active young family.

ROBERT FISCHER, Bass, also a native Louisvillian. Mr. Fischer made his opera debut at Tanglewood under Boris Goldovsky. He was in the original New York production of "South Pacific," and his premier leading roles with the KOA, include "Holy Devil," "School for Wives." He also sang for 65 weeks at the Iroquois Amphitheatre.

RICHARD LOHR, Tenor. Born in New Jersey, Mr. Lohr studied voice in Heidelberg and Milan, and had his own T.V. program in Alabama. His leading roles with KOA include Ernesto in "Don Pasquale" and Alfredo in "La Traviata."

RUTH MORTON, Contralto. This native of Louisville is making her Opera solo debut as Mamma Lucia in "Cavalleria Rusticana." She is soloist for the St. Paul's Methodist Choir, and helped organize the P.-T.A. chorus with the late Helen Boswell.

ARCENIA MOSER, Soprano. A Philadelphian, Mrs. Moser toured Europe with the Temple University Choir. Premiered new works at Tanglewood, and has sung Marguerite in the Ginghampton, N. Y. production of "Faust."

KARLOS MOSER. Our director, a graduate of Princeton University, and the University of Denver, besides studying for two years at the Mozarteum in Salzburg, conducted "Rigoletto" with Boris Goldovsky's New England Opera Company, and a season of opera with the Turnau Opera, at the Ringling Theatre in Sarasota, Florida.

DON PETERSEN, Tenor. Born in San Francisco, Mr. Petersen was a former scholarship student at the University of Louisville, and a finalist in the regional Metropolitan Auditions. His KOA roles include the King in "Amahl," Parpignol in "La Bohme." He was also the king in WHAS Crusade For Children in 1957.

WILLIAM PICKETT, Baritone. Long a favorite with K.O.A. Operagoers. His roles have included "Don Giovanni," the elder Germont in "La Travia" and Ramiro in the K.O.A.'s original production of "Spanish Hour." Recently, he sang in "Manon," in Fort Worth with members of the Metropolitan Opera.

SHARME RIESLEY, Soprano. This talented young woman has sung many leading roles for the K.O.A., including Nedda in "Pagaliacci," Dorabella in "Cosi Fan Tutte," and last year she returned, after a year's study abroad with a Fulbright Scholarship, to sing Mimi in "La Bohme," a performance which won her critical acclaim, and endeared her to the hearts of all Louisville operagoers.

dup

CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

First North American Tour Under the Patronage of His Majesty King Frederik IX of Denmark

THE NEW DANISH QUARTET

ARNE SVENDSEN, Violin KNUD FREDERIKSEN, Viola

PALLE HEICHELMANN, Violin PIERRE RÉNÉ HONNENS, Cello
The Playhouse, Saturday, October 29, 1960, 8:30 P.M.

PROGRAM

> Menuetto : Allegretto Finale : Presto

INTERMISSION

Allegro non tanto, ma molto scherzoso

Quartet in A Minor, Opus 51, No. 2......BRAHMS

Allegro non troppo Andante moderato Quasi minuetto, moderato Allegro non assai

Columbia Artists Management, Inc. Personal Direction: Schang, Doulens and Wright 165 West 57th St., New York 19, N. Y.

Next Concert in the Series

JUILLIARD QUARTET - December 10, 1960. Program,
Mozart - K. 465, "Dissonant"

Berg - Lyric Suite
Webern - Six Bagatelles
Beethoven - Opus 95, F Minor

Spiegel ter Orgelmader vit Organisten allen Scissen vit firdt fo Orgel sakt der macht fassen heddening ich druck den heddenim pren vit frieskreichen Wesster Amolt Schielen Psalzgramschar Organist autich verfaßten vit Komisther Parkeilicher matestar soner töblicher besterbüg vit begnadig aussgericht vit ausgangt.



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

Francis Hopper, Organist

in

Five programs of the Organ music of Johann Sebastian Bach

Gardencourt, Sunday Afternoons at 4:00 p.m.

October 30, 1960 November 27, 1960

February 19, 1961, March 19, 1961

April 16, 1961

PROGRAM

Prelude and Fugue in A Minor	BWV*551
Two Chorale Preludes,	
1. Vater unser im Himmelreich Our Father which art in Heaven	737
2. Allein Gott in der Höh sei Ehr'	716
Sonata III in D Minor	527

Interval

25.03 / 41	
Two Chorale Preludes,	
1. Herzlich thut mich verlangen	72
My heart is filled with longing	
2. Valet will ich dir geben	735
Prelude and Fugue in B Minor	544
Numbers refer to Schmieder's Thematic Catalog of Bach's Works	

(Schlicker Organ)

PROGRAM

Prelude in A Minor
Chorale Preludes (Orgelbüchlein)
1. Nun komm, der Heiden Heiland, Come, redeemer of our race
2. Gottes Sohn ist kommen, Once He came in blessing
3. Herr Christ, der ein'ge Gottes Sohn, O Thou, of God the Father
4. Lob sei dem allmächtigen Gott, To God we render thanks and praise
5. Puer natus in Bethlehem, A Child is born in Bethlehem
6. Gelobet seist du, Jesu Christ, All praise to Jesus' hallowed name
7. Der Tag, der ist so freudenreich, O hail this brightest day of days
8. Vom Himmel hoch, da komm' ich her, From heaven above to earth I come
9. Vom Himmel kam der Engel Schaar, To shepherds, as they watched
by night
10. In Dulci Jubilo
11. Lobt Gott, ihr Christen, allzugleich, Let all together praise our God
Interval
Prelude and Fugue in C Major545
Chorale Preludes (Orgelbüchlein)
12. Jesu, meine Freude, Jesu, my chief pleasure
13. Christum wir sollen loben schon, Now praise we Christ, the Holy one
14. Wir Christenleut', Come, Christian folk
15. Helft mir Gottes Güte preisen, Come, let us all with fervour
16. Das alte Jahr vergangen ist, The old year now hath passed away
17. In dir ist Freude, In Thee is gladness
18. Mit Fried' und Freud' ich fahr' dahin, In peace and joy I now depart
19. Herr Gott, nun schleuss den Himmel auf, Lord God, now open wide Thy Heaven
Toccata and Fugue in D Minor

PROGRAM

Prelude and Fugue in E Minor533
Chorale Preludes (Orgelbüchlein)599
20. O Lamm Gottes, unschuldig, O Lamb of God all holy
21. Christe, du Lamm Gottes, O Christ, Thou Lamb of God
22. Christus, der uns selig macht, See the Lord of Life and Light
23. Da Jesu an dem Kreuze stund, When on the Cross the Savior hung
24. O Mensch, bewein' dein' Sünde gross, O man, thy grievous sin bemoan
25. Wir danken dir, Herr Jesu Christ, To Thee, Lord Jesus, thanks we give
26. Hilt, Gott, dass mir's gelinge, O help me, Lord, to praise Thee
Prelude and Fugue in C Major531
Interval
Chorale Variations,
Christ, der du bist der helle Tag766
O Christ, who art the light of day
Prelude and Fugue in A Minor543

Two Chorale Preludes,

PROGRAM

Prelude and Fugue in A Minor
Two Chorale Preludes,
1. Vater unser im Himmelreich
2. Allein Gott in der Höh sei Ehr'
Sonata III in D Minor
Interval

Interval

1. Herzlich thut mich verlangen	727
My heart is filled with longing	_
2. Valet will ich dir geben	735
Farewell I gladly bid thee	

Prelude and Fugue in B Minor544

(Schlicker Organ)

Numbers refer to Schmieder's Thematic Catalog of Bach's Works

PROGRAM

Sonata II in C Minor
Chorale Preludes (Orgelbüchlein)
27. Christ lag in Todesbanden, In death's strong grasp the Saviour lay
28. Jesu Christ us, unser Heiland, Jesus Christ, our Lord Redeemer
29. Christ ist erstanden (Three stanzas), Christ is arisen
30. Erstanden ist der heil' ge Christ, The blessed Christ is risen to-day
31. Erschienen ist der herrliche Tag, On earth has dawned this day of days
32. Heut' triumphiret Gottes Sohn, Today triumphs God's Son
Interval
Prelude and Fugue in D Minor539
Chorale Preludes (Orgelbüchlein)
33. Komm, Gott, Schöpfer, heiliger Geist, Come, God Creator, Holy Ghost
34. Herr Jesu Christ, dich zu uns wend', Lord Jesus Christ, be present now
35. Liebster Jesu, wir sind hier, Blessed Jesu, at Thy word
36. Dies sind die heil 'gen zehn Gebot', These are the holy ten com- mandments
Concerto II in A Minor (After Vivaldi)



John Babaf: Baif

THE ORGAN OF BACH William L. Sunmer

Before 1900, most of the instruments associated with J. S. Bach had been displaced by more modern organs or rebuilt in another style and with another aesthetic. "The tone of an old organ laps round the hearer like a gentle flood: that of the new rushes upon him with the roar of surf," said Albert Schweitzer, who complained that so many of the organs of the nineteenth century were "unbachischen", homophonic and harmonic rather than clear and contrapuntal.

Although the old erroneous idea that many of Bach's organ works were almost unplayable on the organ of his time is easily disposed of, the matter of what would have been his attitude to the "modern organ" is one of pure speculation. But it must be said that many modern organs, the result of an enlightened eclecticism, are much better instruments for the interpretation of Bach than the romantic-symphonic organs of two or three generations ago.

It can be maintained that an organ on which the "inwardness" of
the works of the greatest composer for the instrument cannot be made to reveal
itself is not adequate. Moreover, it cannot be imagined that Bach would
have regarded with satisfaction the opaque tones of the harmonic instrument
on which the finest counterpoint becomes homophonic. The few accounts
remaining to us of Bach's organ playing give us little real information.

He left no "method" such as those of his son Carl Philip Emanuel for the

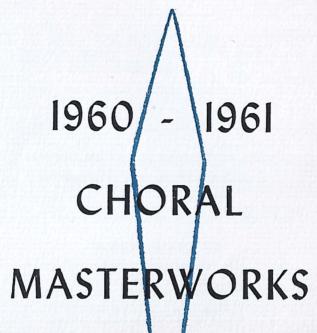
"clavier." His "organ-tutor" can be found in his chorale preludes, wherein all the resources of the eighteenth-century organ at its best are artistically exploited to the full.

There is a timelessness about the music of Bach, as there is about Christian faith, of which his works are so often an expression and an interpretation. Thus, it is no business of the author's to decry the remarkable advances in the art of organ building since the year 1750. Nevertheless, much has been lost too, and only now is in the process of being understood and recovered. A study of the organ of Bach, its tonal qualities, its action and its registration cannot but be of help in the understanding of his works on the other hand, and of the design of organs on the other.

Announcements

- November 4, University Choral Union, Walter Dahlin,
 Director, Lili Chookasian and Richard Dales,
 soloists, Columbia Auditorium, 8:30 p.m.
 (admission by ticket only)
- November 11, Laurice Booker, mezzo-soprano, student of Audrey Nossaman, Gardencourt, 8:00 p.m.
- November 27, Francis Hopper, organist, "Bach Series" Gardencourt, 4:00 p.m.

UNIVERSITY CHORAL UNION





First Concert 8:30 P.M., November 4
COLUMBIA AUDITORIUM

The University Choral Union*

WALTER DAHLIN, Musical Director

PROGRAM

ORPHEUS	AND	EURIDICE,	Act	II	Gluc	k
---------	-----	-----------	-----	----	------	---

Part I —Orpheus in the Underworld

Part II—Orpheus and Euridice in the Elysian Fields

SOLOISTS: Lili Chookasian, contralto (Orpheus)

Carole Jordan, soprano (Euridice)

INTERMISSION

ROMEO AND JULIET, Excerpts______Berlioz

Part I —Introduction (orchestra)
Prologue (contralto and chorus)

Part II —Strophes (contralto)

Love Scene (orchestra)

Part III—Finale (baritone and double choir)

SOLOISTS: Lili Chookasian, contralto Richard Dales, baritone

^{*}The University Choral Union is affiliated with the University of Louisville

ORPHEUS AND EURIDICE

Christoph Willibald von Gluck (1714-1787) had produced ten successful Italian operas in half as many years when, in 1745, he was invited to compose for the Haymarket Theatre in London. The English audiences, accustomed to the opulence of Handel's oratorios, found Gluck's music inconsequential. Handel added his own rather rough criticism.

Until this time, Gluck's success had been so uniform he had not troubled himself to examine the foundations of his work. Jolted from his complacency by the London failure, he began to examine his music and to engage in introspection. There was no immediate change in his work, lowever. For fifteen more years he continued to cater to the public taste and to enjoy popular success in Europe. During this long period he set about "educating" himself. He travelled a great deal, studied foreign languages and letters, and gave serious attention to the esthetic bases of dramatic music. He also made valuable acquaintances and contacts among the cognoscent. of dramatic music. He also made valuable acquaintances and contacts among the cognoscenti.

In 1761, Gluck responded to a plea for reform in ballet. He produced a revolutionary and amazingly successful Don Juan. Almost immediately he turned his new vigor and talents back to opera. Until this time he had usually set the hackneyed, artificial lines of Metastasio, the busiest librettist of the times. Raniero de Calzabigi offered Gluck a vital new libretto. The result was Orfeo ed Euridice, which was performed for the first time in Vienna on October 5, 1762. The opera was received coldly, but soon began to gain support, and within two years was enjoying great success. enjoying great success.

The story is quite simple, but expressed in highly dramatic musical terms. Act I is extremely short, and announces the mourning of a group of friends, and the extreme sorrow of Orpheus at the death of his beloved bride, Euridice.

In Act II, Orpheus is journeying through the Underworld, seeking his lost love. He is confronted with the wild, mocking singing of the Demons, who block his path with frenzied dances. Orpheus overcomes his fear, and entreats the monsters to have pity on him. He is rejected with loud, harsh cries, but continues his pleading. Finally the Demons begin to listen to him, and his eloquent song of grief lulls their frenzy to a tranquil prayer for his success. In the Dance of the Blessed Spirits is heard a flute melody which is pure beauty. This moment alone entitles Gluck to a place on the pinnacle of the masters. The ethereal voice of Euridice is heard as she wanders through the Fields. Orpheus implores the shadows to lift so he may see his wife once again. The Spirits agree to restore Euridice after Orpheus promises not to look at her until their return to Earth. Holding her hand, he slowly leads her away. return to Earth. Holding her hand, he slowly leads her away.

Act III is also very short. Orpheus has not been able to keep his vow, and Euridice dies once again. The god Amor has her restored to life, and there ensues a trite "happy" ending.

ROMEO AND JULIET

For more than a decade Hector Berlioz (1803-1869) had been struggling with only sporadic success to find acceptance for his music. At the close of a performance of his Harold en Italie in 1839, the great Paganini rushed forward, knelt at the feet of the young composer, and offered him extravagant public acclaim. A few days later Berlioz received a note:

My dear Friend,—Beethoven is dead, and Berlioz alone can revive him. I have heard your divine compositions, so worthy of your genius, and beg you to accept, in token of my homage, twenty thousand francs, which will be handed to you by the Baron de Rothschild on presentation of the enclosed.—Your most affectionate friend, Nicolo Paganini.

Whether this money was Paganini's or was actually a gift of the Bertin family is not important now. Berlioz was freed for a time from the drudgery he endured simply to survive. For the first nine months of 1839, he devoted himself to composition. Some years before, he had recognized the value of Shakespeare's writings as superb material for musical works. He now chose Romeo and Juliet as a subject. Actually it was not the personal tragedy of the young lovers so much as the poetry of Shakespeare he wished to convey. While still in his teens Berlioz had learned to love the music of Gluck. He had long held Beethovn in extreme reverence. It was by careful design that Berlioz assigned to the Chorus an important task, as Gluck had done in Orfeo, and as Beethoven had done in his incomparable Ninth Symphony. Romeo et Juliette is closely akin to these two older works in spirit. The new work, "A dramatic symphony with soloists and chorus," was first performed on November 24, 1839, by two hundred instrumentalists and singers. It met with instant success and was performed twice more within the next month.

PROLOGUE

(Contralto et Choeur)

D'anciennes haines endormies Ont surgi comme de l'enfer: Capulets, Montagus, deux maisons ennemies Dans Verone ont croise le fer.

Pourtant de ces sanglants desordres Le Prince a reprime le cours, En menacant de mort ceux qui malgre ses ordres Aux justices du glaive auraient encor recours.

Dans ces instants de calme une fete est donnee Par le vieux chef des Capulets.

Le jeune Romeo, plaignant sa destinee Vient tristement errer a l'entour du palais Car il aime d'amour Juliette, la fille, Des ennemis de sa famille.

PROLOGUE

(Contralto and Chorus)

An ancient feud, long abated, Has once again burst forth as if from Hell. Capulets, Montagues, two warring houses In Verona have come to blows.

Now the Prince has called a halt To these bloody encounters By threatening with death

Whoever seeks justice with the sword.

In the lull of arms

Old Capulet gives a ball.

Young Romeo, bemoaning his fate, Comes to the palace gates, For love of Juliet, the daughter Of his family's foes.

Le bruit des instruments, les chants melodieux Partent des salons ou l'or brille. Excitant et la danse et les eclats joyeux.

La fete est terminee; et, quand tout bruit expirë, Sous les arcades on entend Les danseurs fatigues s'eloigner en chantant.

Helas!—et Romeo soupire, Car il a du quitter Juliette.

Soudain, Pour respirer encor cet air qu'elle respire,

Il franchit les murs du jardin.

Deja sur son balcon, la blanche Juliette Parait et, se croyant seule jusques au jour, Confie a la nuit son amour.

Romeo, palpitant d'une jor inquiete, Se decouvre a Juliette Et de son coeur les feux eclatent a leur tour. The din of instruments, the lilting tunes Wafted from gilded halls Spur to gaiety and dance.

Now the ball is over, noises stilled,

And one hears beneth the archways Retreating guests faintly singing.

But Romeo sighs: "Alas!"
For he has had to leave his Juliet.

Suddenly, That he may breathe the air she still is breathing, He overleaps the garden wall,

Then on her balcony, the white-clad Juliet Appears and, thinking herself alone till dawn, Confides her love to the night.

Romeo, stirred by uneasy joy, Reveals himself to Juliet, And in his heart also the fires of passion burn.

STROPHES

(Contralto)

Premiers transports que nul n'oublie!
Premiers aveux, premiers serments
De deux amants,
Sous les etoiles d'Italie;
Dans cet air chaud et sans zephirs,
Que l'oranger au loin parfume,
Ou se consume
Le rossignol en longs soupirs,
Quel art, dans sa langue choisie,
Rendrait vos celestes appas?
Premier amour, n'etes-vous pas
Plus haut que toute poesie?
Ou ne seriez-vous point dans notre exil
mortel
Cette poesie elle-meme,
Dont Shakespeare lui seul eut le secret
supreme
Et qu'il remporta dans le ciel?

Heureux enfants, aux coeurs de flamme,
Lies d'amour par le hazard
D'un seul regard,
Vivant tous deux d'une seule ame,
Cachez-le bien sous l'ombre en fleurs,
Ce feu divin qui vous embrase,
Si pure extase
Que ses paroles sont des pleurs!
Quel roi, de vos chastes delires
Croirait egaler les transports?
Heureux enfants! et quels tresors
Payeraient un seul de vos sourires?
Ah! savourez longtemps cette coupe de miel
Plus suave que les calices

Ou les anges de Dieu, jaloux de vos delices, Puisent le bonheur dans le ciel!

> SCENE D'AMOUR (Orchestre)

STANZAS

(Contralto Solo)

First joys of love that none forgets, First vows and promises Of youthful lovers, Beneath Italian skies; In that warm, motionless air, Fragrant with orange blossoms And filled with the voice of the nightingale, What human art, however skilled, Could render your magic spell? Is not first love beyond all poetry,

Unless it be that very poetry Of which, among us castaways on earth, Shakespeare alone had the secret,

And took with him to heaven.

Blessed children with hearts on fire,
Bound in love by the chance
Of a single glance,
Possessing but a single soul—
Be sure to hide under the flowered shade
The sacred flame that now consumes you,
The pure ecstasy
Whose words are tears!
What king commands the bliss
Of your chaste madness, blessed children?
What treasures could pay for the least of
your smiles?
Ah! Make the cup of honey last,
Sweeter than the cups from which the angels
of God,
Jealous of your gladness,
Drain happiness in heaven.

LOVE SCENE (Orchestra)

FINALE

MANTAGUS ET CAPULETS

Mais notre sang rougit leur glaive, Le notre aussi contre eux s'eleve,

CAPULETS

Ils ont tue Tybalt! Et Paris donc!

MONTAGUS

Qui tua Mercutio? Et Benvolio?

MONTAGUS ET CAPULETS

Perfides, point de paix! Non, non, non! Non laches, point de treve! Non, non, non!

LE PERE LAURENCE

Silence, malheureux!
Pouvez-vous sans remords,
Devant un tel amour etaler tant de haine?
Faut-il que votre rage en ces lieux se
dechaine,
Grand Dieu, qui vois au fond de l'ame,
Tu sais si mes voeux etaient purs;
Grand Dieu, d'un rayon de ta flamme,
Touche ces coeurs sombres et durs,
Et que ton souffle tutelaire,
A ma voix sur eux se levant,
Chasse et dissipe leur colere
Comme la paille au gre du vent.

CAPULETS

O Romeo! jeune astre eteint, Dans ces moments supremes, Les Capulets sont prets eux-memes A s'attendrir sur ton destin.

MONTAGUS

O Juliette! douce fleur,
Dans ces moments supremes,
Les Montagus sont prets eux-memes
A s'attendrir sur ton destin.

MONTAGUS ET CAPULETS

Dieu, quel prodige etrange! Plus d'horreur, plus de fiel, Mais des larmes du Ciel! Toute notre ame change.

LE PERE LAURENCE

Jurez donc par l'auguste symbole,
Sur le corps de la fille et sur le corps
du fils.
Par ce bois douloureux qui console,
Jurez tous, jurez par le saint crucifix,
De sceller entre vous une chaine eternelle
De tendre charite, d'amitie fraternelle.
Et Dieu, Dieu qui tient en main le futur
jugement,
Au livre du pardon inscrira ce serment,

LE PERE LAURENCE, LES MONTAGUS ET LES CAPULETS

Par ce bois douloureux qui console,

Vous jurez Nous jurons tous d'eteindre enfin

Tous vos ressentiments:

Amis, amis, pour toujours!

FINAL

MONTAGUES AND CAPILLETS

But our blood is on their swords! Our blood boils up against them!

CAPULETS

They killed our Tybalt, and Paris too!

MONTAGUES

Who killed Mercutio and our Benvolie?

BOTH TOGETHER

Traitors! No truce! Never, no! No! Cowards! No truce! Never, no! No!

FRIAR LAURENCE

Be still, you wretched men!
How can you, shamelessly,
In front of such a love display such hate?
How can you vent your rage in such a spot,
And feed it on the spoils of death?
Dear God, who seest in our souls,
Thou knowest my intent was pure;
Dear God, send thou a ray of light
Into these dark and hardened hearts,
Let thy paternal love,
Summoned by my prayer, descend on them,
Sweeping anger from their hearts
Like straw before the wind.

CAPULETS

Romeol young blighted star, In such a time as this, The Capulets themselves Do grieve about your fate.

MONTAGUES

O Juliet! tender flower, In such a time as this, The Montagues themselves Do grieve about your fate.

BOTH TOGETHER

God! A miracle is wrought! Our fear is gone, we feel no hate, But only tears from Heaven And our souls transformed.

FRIAR LAURENCE

Then swear by the sacred symbol By the daughter's body,

By the body of the son,
By the painful Cross which is balm,
Swear ye, swear ye all by the Cross,
To bind yourselves with an eternal bond
Of mutual love and charity.
And God whose hand shall judge us yet
Will mark this oath upon forgiveness' scroll.

FRIAR LAURENCE, MONTAGUES AND CAPULETS

By the painful Cross which is balm,

You We swear to banish forever

All { your } ancestral hate,

Friends now and forever!

UNIVERSITY CHORAL UNION

Members of the Chorus

SOPRANOS

Carolyn Blaufuss Toni Booker Beverly Brown Norma Jean Burks Margaret Comstock Joan Daugherty Linda Eagle Ewing Fahey Martha Ann Grauel Mary Harco Peggy Harris Carole Jordan Zona Kennedy Charlette Kirkpatrick Sharon Kuehnast Patricia Martin Linda Owen Christine Rogers Ann Spauchus Mary Treitz Nancy True Glenda Wolfe Schuman Yang

TENORS

Tom Bedwell James Bell Marvin Carter Tom Chapman Otto Feddern Sam Hodges James Jones L. M. Kurtz Ed Martin Andrew Miller Hugh Miller Michael Neely

ALTOS

Nancy Adams Shirley Addams Sue Bach Julie Bohn Mary Frances Bloch Betty Cantrell Pat Dahlin Yvonne Driskell Pauline Emerson Glenna Hall Dorothy Harrod Elinor Lincoln Norma Jean Martin Barbara McClellan Grayce Plymale Antoinette Reed Wilna Roddy Betty Sanneman Marian Van Sickle Nanette Wooton Gladys Wyatt

BASSES

Jack Baldwin
F. W. DeVries
Norris Follett
Horace Hall
Rodney Hord
Douglas Haynes
J. V. Mahon
W. S. Miller
William Morris
Roger Morse
Stan Neathery
Peter Poletti
Naymond Thomas

Musical Director_____Dr. Walter O. Dahlin

ADVISORY BOARD

Chairman	Dr. Douglas M. Haynes
Secretary	Miss Eleanor Haswell
Treasurer	Miss Barbara McClellan
Librarian	Mr. Tom Bedwell

COMMITTEE CHAIRMEN

Auditions	Mr. Sam Hodges
House	
Programs	Mr. Norris Follett
Promotion	Mrs. F. Glover Plymale
Publicity	Mrs. A. B. Comstock
Ticket Sales	Miss Mary Harcq
Tiener Daies	Mrs. Austin Bloch

The University Choral Union is happy to acknowledge its indebtedness to the following group of Patrons, Sponsors, and Friends. To a significant degree it is their help which has made this concert possible.

PATRONS

Mr. and Mrs. William Abell

Mrs. Oscar E. Bloch

Mr. and Mrs. James E. Fahey

Dr. Douglas M. Haynes

Dr. and Mrs. Richard M. Kain

Mr. and Mrs. Lee Miller

SPONSORS

Mr. and Mrs. Charles W. Allen, Jr.

Anonymous Anonymous

Anonymous

Dr. and Mrs. Austin Bloch

Mr. Herbert F. Boehl

Mr. and Mrs. George Bogard

Mr. and Mrs. Byron E. Brubaker

Mr. and Mrs. Fred Burdorf, Jr.

Bob Colglazier's Ranch-House Drive-ins

Mr. and Mrs. A. B. Comstock

Cooper's Launderette

Mrs. William Davenport

Miss Marie Determann

Mr. and Mrs. F. W. De Vries

Mr. and Mrs. George E. Egger

Miss Henrietta Henning

Miss Julia D. Henning

Mr. and Mrs. Baylor Hickman

Mr. and Mrs. Kenneth Hikes Mr. and Mrs. Thor Laugesen

Mrs. B. J. Lenihan Mrs. Dennis H. Long

Mr. and Mrs. William Mellor Mrs. Mattie Sevier Morton-Morris

Miller, Wihry and Lantz

Landscape Architects and Engineers

Mr. and Mrs. J. V. Norman, Jr. Mr. and Mrs. Dillman Rash

Dr. and Mrs. F. Glover Plymale

Mr. and Mrs. Benjamin Owen

Mr. and Mrs. Merle E. Robertson Sanders Cleaners

Sherman Brothers Mill Supply, Inc.

Mr. and Mrs. Harry Talamini

Mr. and Mrs. Milton Trost

Dr. John J. Weisert Wood Mosaic Company

FRIENDS

Mr. and Mrs. Arthur Almstedt

Mr. and Mrs. Julius E. Buschemeyer, Jr.

Mr. and Mrs. Patrick Calhoun

Mrs. Archibald Cochran

Mrs. Homer L. Covert

Mr. and Mrs. Joseph A. Engelhard

Mrs. E. M. Jones

Mrs. George W. Pedigo, Jr.

Mrs. James Stone

Next Concert

CHORAL MASTERWORKS SERIES

JOHANN SEBASTIAN BACH

"Magnificat"

"Jesus, Priceless Treasure"

Friday, January 20, 8:30 P.M. COLUMBIA AUDITORIUM

THE HATTIE BISHOP SPEED MUSIC ROOM OF THE J. B. SPEED ART MUSEUM

Endowed Concerts

1960-1961 SERIES



S. HUROK

Presents

JULIAN BREAM

Lute and Guitar Recital

Woman's Club Auditorium November 7, 1960 8:30 P. M.

PROGRAM

I

ELIZABETHAN LUTE MUSIC

Queen Elizabeth's Galliard Mignarda The Battle Galliard	John Dowland (1563-1626)
Pavan	Thomas Morley (1557-1603)
Almaines	Robert Johnson (1570-1634)
Galliard	Philip Rossiter (1575-1633)
Greensleeves Walsingham Almaine	Francis Cutting (C 1600)
Fantasia	. John Dowland

INTERMISSION

GUITAR

Suite—from "Orfeo"
Prelude, Siciliano and Fugue Johann Sebastian Bach (1685-1750)
Andante and Allegro Wolfgang Amadeus Mozart (1756-1791)
Quatre Pièces Brèves
"Homenaje" pour le Tombeau de Debussy) Manuel de Falla
"Homenaje" pour le Tombeau de Debussy Danse du Meunier (1876-1946)
Pavane pour une Infante Défunte
Senting Street, 1988, 19
Sevilla

REA VERIE REGREES

Endusive Management: HUBGE ATTRACTIONS, INC., 750 Fifth Avenue

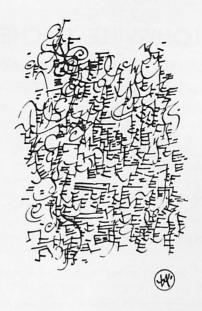
New York 19, New York

GUITAR

Suite—from "Orfeo"
Prelude, Siciliano and Fugue Johann Sebastian Bach (1685-1750)
Andante and Allegro Wolfgang Amadeus Mozart (1756-1791)
Quatre Pièces Brèves
"Homenaje" pour le Tombeau de Debussy Danse du Meunier Manuel de Falla (1876-1946)
Pavare pour une Infante Défunte
Sevilla

REA VERIE RECREE

Fadusine Management: HURCK ATTRACTRONS, INC., 750 Fifth Avenue
New York 19, New York



1960 - 1961

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

24TH CONSECUTIVE SEASON

THE LOUISVILLE ORCHESTRA

ROBERT WHITNEY, Conductor JOHN BROWNING, Pianist

Program

BALLET SUITE FROM "CEPHALE ET PROCRIS"Grétry-Mottl

Tambourin Menuetto (Les Nymphes de Diane) Gigue

Moderately, Wistfully Andante serioso Allegro vivace

INTERMISSION

> Moderato Adagio sostenuto Allegro scherzando

Attend the STUB CLUB immediately after the Wednesday evening concert at the Arts in Louisville House, 519 Zane Street. Free coffee and cake — food and refreshments also available.

THE LOUISVILLE ORCHESTRA is available on Columbia Masterworks, Mercury and Louisville Orchestra labels

The Steinway is the Official Piano of The Louisville Orchestra

NOTES ON THE PROGRAM

By Fanny Brandeis

BALLET SUITE FROM "CEPHALE ET PROCRIS" ANDRE ERNEST GRETRY

Born in Liége, Belgium, 1741 — died near Paris, 1813.

In January 1767, a young Belgian composer, André Grétry, set out from Rome, after studying there for six years, to go to Paris, where he hoped to produce operas. He stopped over in Geneva, stayed a whole year, and while there had the audacity to write to the aging Voltaire (then 73) asking for an audience. His Memoirs describe the occasion. "Sir", he wrote, "A young musician, arriving here from Italy . . . would like to try his feeble talents on a language which you daily enrich with immortal productions", and so on. An appointment was made and Grétry records that Voltaire said, "I have been told about you a number of times; I wanted to see you. You are a musician and you have wit! The combination is too rare, Sir, for me not to take the liveliest interest in you". But the great author said he could not supply a libretto, he was old and hardly knew the "comic opera which is the fashion in Paris"

But later in the talk he urged Grétry to hasten to Paris. "It is there that one takes flight into immortality". "Ah, sir, with what ease you speak of immortality. That charming word is as familiar to you as the thing itself". Whereupon Voltaire responded, "I would give a hundred years of immortality for a good digestion".

With the dual gifts of wit and musicianship Grétry was carried to the very top of his profession in Paris, though his first opera was a lamentable failure. But he was approached by a librettist with a text based on a recent story of Voltaire. "You restore me to life", said Grétry, "For I love this charming country where they treat me so badly". This time he had an astonishing success, and within five years, between 1768 and 1773, ten operas were written and performed; before the end he had composed and produced fifty operas.

"Cephale et Procris" was among the first of those ten operas. The story is this: Cephalus loves his nymph-wife Procris, who gave him a faithful hunting dog, and a javelin which never missed its mark. Aurora, the goddess loves Cephalus, who repulses her, and for vengeance she contrives to have Procris, hidden from view in some bushes, confuse her husband into mistaking her for an enemy. He hurls the spear and slays her. Some in this audience will remember the affecting painting of this scene by Piero di Cosimo, in the National Gallery in London — the horror-struck Cephalus, bending over his wife's body, the mournful dog joining in his grief.

Three dances from the opera's ballet have been arranged by the Vienna conductor, Felix Mottl (D. 1911). The gay "Tambourin", a two-to-a-measure dance, that originated in Provence, is followed by the "Minuet of the Nymphs of Diana", an elegant, rather deliberate Rococo minuet and this is succeeded by the lively "Gigue". The dances are invested with an aristocratic style that was the accepted tradition in the musical life of Paris during the reign of Louis XVI.

SYMPHONY NO. 1 (1942)

ELLIOTT CARTER

Born in New York City, 1908 — now living in Waccabuc, New York.

Mr. Carter sent the following explanation of his Symphony:

"My Symphony No. 1, written in 1942, like a number of my works written since

then, unfolds by a process of continuous development. The first movement, *Allegro Moderato*, begins with the statement of a few motives which furnish the basis of episodes of different character, mostly of wistful quality, throughout the movement. In the second, *Andante Serioso*, two singing themes, one stated by the strings and again by winds, and another stated by the trumpet, are combined to form an extended lyrical line of the second half of the movement. The finale, *Allegro Vivace* — a rondo — contains episodes that follow the same procedure.

"The thematic material of the entire work suggests the folk-lore of the American rural past and therefore is relatively simple in style making use of moderate instrumental resources similar to those of the orchestra of the classic period.

"In this work, I have tried to suggest the characteristic beauties of Cape Cod where it was written and something of the extraordinary cultural background of New England which this landscape brings to mind.

"The score is dedicated to my wife."

In a quiet surrounding tone, clarinet and horn present the theme that reappears most frequently in the first movement. The trumpet begins the next episode (to use the composer's word), which turns into a syncopated country dance, with positive rhythm. This *Allegro* seems to be written in narrative style, or perhaps as a sort of musical land-scape with figures, with its differing sections; this is not to be taken in a literal sense, but the music is clear, simple, amiable, without subtle implications, and readily comprehended.

The Adagio Serioso has an unpretentious nobility; the winds and brass in their interesting tonal contrasts and similarity, are important. An interplay of two solo violins, solo viola and cello and the flute provide a different tonal texture, but the solidity of the opening part is brought back, and continued bars of even quarter notes — four to the bar, and occasional half notes — strengthen the theme involved and bring the movement to a serious close.

The Rondo begins in a light, gay way, the strings playing a pleasant tune; but soon this lightness changes to a resolute good humor, and as the movement continues, this is the predominating character. There are sudden breaks, as if the mood were about to change, or a new thought introduced, but the bold spirit does not slacken, and the end is abrupt.

It may be presumptious to caution the listener not to take literally the composer's writing he "tried to suggest the characteristic beauties of Cape Cod". Do not try to figure out if this part is the dunes, that the Atlantic Beach or an elm-shaded street, bordered by white houses and antique shops. Certainly Mr. Carter was not writing program music, even though in this Symphony not one movement is in conventional Sonata form. He tried to convey the intangibles of New England. Anyone who has been in that part of our country for a period of time, knows that they exist and can make an impression, indeed are even experienced by the most casual tourist.

CONCERTO IN C MINOR, OP. 18, NO. 2 FOR PIANO AND ORCHESTRA

SERGEI RACHMANINOFF

Born in Novgorod, Russia, 1873 — died in California, 1943.

Rachmaninoff is quoted by David Ewen as having said that a composer's native country and the influences brought to bear upon him should be expressed in his music. This is certainly a valid assertion applied to Bach, in his fervent Lutheranism and his

dedication of his works "Soli Deo Gloria": to Beethoven, with the background of the Napoleonic era and his passion for freedom—one could go on and on. And though the Russia that fed and fostered the music of Rachmaninoff is as dead as the Byzantine Empire, he was its spokesman and the last voice of the 19th century Slav.

The Second Piano Concerto was written in 1900 by a youth of 27, after recovery from a neurosis which manifested itself in a despondent doubt of his ability to compose. He was cured by a Dr. Dahl, with auto-suggestion, before the days of true psychiatric treatment, and by the support of Tolstoi, who is quoted as having said to him, "Young man, do you suppose I have no troubles, never hesitate, never lose confidence in myself?"

Rachmaninoff completed the *Adagio* and the final movement before the first was begun. It is this one, *Moderato*, which seems most Russian, the Russia of Tchaikovsky, his teacher, and Tolstoi, his mentor. Beginning *pianissimo* great chords for the piano are piled, one on top of the other, into a great *crescendo*, modulating to a C Minor chord, establishing the tonality of the movement. The whole work may be considered a revelation of a personal triumph over an impending catastrophe, as the themes and melodies carry an authority of skilled, experienced writing for the piano and complete mastery of orchestral technique.

John Browning was born in Denver in 1934. He was a pupil of Madame Rosina Lhevinne and had the distinction of winning the Leventritt Award in 1956, which brought with it an appearance with the New York Philharmonic Orchestra. Since then he has toured Europe and the United States and has won flattering reviews, especially in this country.

Bring your family and friends to the next FREE POP CONCERT by The Louisville Orchestra made possible by a grant from the Music Performance Trust Funds of the Recording Industries obtained in cooperation with AFM, Local 11.

Tuesday, November 22 — 8:15 p.m. Freedom Hall

THIRD PAIR SUBSCRIPTION CONCERTS — 1960-61

Wednesday Evening, December 7 at 8:30 p.m. Thursday Afternoon, December 8 at 3:00 p.m.

PAUL KLING, Violinist

	Gabrich
Sonata Pian e Forte	Mendelssohn
Violin Concerto in E minor	Chou Wen-chung
All In The Spring Wind	Beethoven
All In The Spring Wind	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 1:00 P. M. November 10, 1960 PROGRAM Savior of the Heathen Come from "Orgelbuchlein" . Once He Came in Blessing J. S. Bach O Thou of God, The Father B. T. Kimbrough, organ (Hopper) Loveliest of Trees . John Duke O Sleep, Why Dost Thou Leave Me? Handel O wusst' ich doch den Weg zuruch . Brahms Archie L. Coons, baritone (Smith) Ruth Fossit, piano Sonata, Op. 24. Beethoven Allegro (first movement) June Noble McCoy, violin (Kling) Rhoda Green, piano Wesendonck Songs . . R. Wagner I Der Engel II Stehe Still III Im Treibhaus IV Schmerzen V Traume Tel Joue Telle Nuit . Poulenc I Une ruine coquille vide II Bonne jouienée III Une herbe pauvre IV Figure de force Fine Childhood Fables for Grownups I Polaroli II Tigeroo III Lenny the Leopard IV The Frog and the Snake Toni Booker, mezzo-soprano (Nossaman)

Ann Gilligan, piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

LAURICE A. BOOKER, mezzo-soprano student of Audrey Nossaman

ANN GILLIGAN, pianist

Gardencourt

November 11, 1960

8:00 p.m.

PROGRAM

I

Voi che sapete

(from "The Marriage of Figaro") . . . Mozart

Non so Piu

II

Der Engel

In my childhood I heard tales of tender hearted angels who, seeing a soul in sorrow weeping, gently lifts and bears it home. Even such an angel came to me and bore my soul far from every pain.

Stehe still

Unhalting creation, stand thou still! Let me savor the blissful fullness of joy when soul with soul is united.

Im Triebhaus

Tell me emerald foliaged children, why you look vaguely, subtly woebegone? Wide outstretched your imploring arms you hold. A sobbing shudder - heavy teardrops hang and tremble on the edges of the leaves.

Schmerzen

The sun each evening meets his early death, yet with morning does he not stand in ancient splendour? Then if death engenders living and new hopes are born of fears. Then Nature, I take your pain so that I may live.

Traume

Wonderful dreams hold my mind in captive. Dreams that bloom as the Spring's first blossom with the kiss of the sun. Then they wax and in their dying spread their fragrance on the still air.

Tel	Jour	Telle	Nuit.											.Poulenc
-----	------	-------	-------	--	--	--	--	--	--	--	--	--	--	----------

Une Ruine Coquille vide

A ruined empty shell, she weeps in her apron. The children playing around her make less noise than flies. She goes off to hunt her cows in a field.

Bonne Journée

Good day. I saw again whom I never forget. I saw my friends without care. They weren't worth much. I saw the faces of people deprived of everything. Good day - a day which suddenly drenched in dawn, entered my heart by surprise.

Une Herbe Pauvre

A poor wild herb appeared in the snow. It was health. My mouth marveled at the taste.

Figure de Force

Face burning and ferocious, black hair, sunken gold, impure star. At the veins of the temples, life denies itself: intractable, unmeasured, useless.

IV

Polaroli Tigeroo Lenny the Leopard The Frog and the Snake

Kentucky Music Teachers Association

Eighth Annual Convention

and

National Association Of Teachers Of Singing

Kentucky State Meeting

Murray State College

Murray, Kentucky

November 11 - 12, 1960

This convention is the guest of the Fine Arts Department of Murray State College

Sessions Scheduled on Central Standard Time

OFFICERS

KENTUCKY CHAPTER, NATIONAL ASSOCIATION OF TEACHERS OF SINGING

Lieutenant Governor:

Ohm Pauli, Western Kentucky State College, Bowling Green

杂

KENTUCKY MUSIC TEACHERS ASSOCIATION

President:

John D. Chrisman, Berea College

First Vice-President:

Ford Montgomery, University of Kentucky, Lexington

Second Vice-President:

Thomas J. Stone, Western Kentucky State College, Bowling Green

Secretary:

Ann Huddleston, Lexington Fine Arts Center

Treasurer:

Grant Graves, University of Louisville

Immediate Past President:

Jane F. Campbell, Eastern Kentucky State College, Richmond

杂

CONVENTION CHAIRMEN

General Chairman:

John C. Winter, Murray State College

Piano-Junior:

Ruth T. Morriss, Russellville

Piano-Senior:

Maurice Hinson, The Southern Baptist Theological Seminary, Louisville

Strings:

Joseph Firszt, Berea College

Theory:

Jean Huffman, Morehead

Student Recital:

Lillian Watters, Murray

Exhibits:

Suzette Blake, Paducah

Ford Montgomery, University of Kentucky, Lexington

Rolf E. Hovey, Berea College

Editor of THE KENTUCKY MUSIC TEACHER:

John C. Winter, Murray State College

Membership:

Thomas J. Stone, Western Kentucky State College, Bowling Green

Nominating Committee:

Dorothy Spalding, Asbury College, Chairman; Jane Campbell, Eastern Kentucky State College; Jean Huffman, Morehead; Hugh McElrath, The Southern Baptist Theological Seminary; Doris Owen, University of Louisville.

Registration:

Grant Graves, University of Louisville Ann Huddleston, Lexington Fine Arts Center Hospitality:

Paul W. Shahan, Murray State College Housing:

Richard W. Farrell, Murray State College Ushering:

Russell W. Terhune, Murray State College Banquet:

Neale B. Mason, Murray State College



EXHIBITORS

Baldwin Piano Company Louisville, Kentucky

Belwin, Incorporated Long Island, New York

Mills Music, Incorporated New York City

The University Society, Incorporated Ridgewood, New Jersey

FRIDAY, NOVEMBER 11

8:00 Registration and Exhibits, in the Lounge, Doyle Fine Arts Building (Open throughout the day)

10:00 Opening Program, Recital Hall

Presiding: John D. Chrisman, President, KMTA

Welcome: Dr. Ralph H. Woods, President, Murray State College Richard W. Farrell, Head, Department of Fine Arts, Murray State College

Response for KMTA and NATS: Rolf E. Hovey, Head, Department of Music, Berea College

Concert: Murray State College Brass Ensemble Paul W. Shahan, Conductor

PROGRAM

"Sonata Pian 'e forte" ("Sacrae Symphoniae") 1957 Giovanni Gabrieli

Choir I: Thomas Berry, George Stephens, William Nettleton, Jack Gardner, Robert Kendrick

Choir II: Homer Pruitte, Ronald Cowherd, John Graham, Ralph Green

"Concerto for Clarino and Timpani"

Thomas Berry, William Nettleton, Sara Quisenberry,
James Copland, Charles Woodward, George
Stephens, Jack Gardner, Philip Shelton, Mar-

"Piece for Six Trombones" Burrill Phillips Homer Pruitte, Ronald Cowherd, John Graham, Alan Farrell, Dickie Long, Philis Fleener, Charles Stephens

10:30 Sectional Meetings

A. Piano, Fine Arts Room 206
Chairman. Ruth T. Morriss, Russellville
Presiding: Ruth T. Morriss
Topic: "Improvement of Instruction in Music Reading with Emphasis on Ear-training" — William Hooper, George Peabody College, Nashville, Tennessee

B. Church Music, Recital Hall
Presiding: Robert K. Baar, Murray State College
Choral Demonstration and Concert by the Murray State
College Choir, Robert K. Baar, Conductor

- 12:00 Visit the Exhibits
- 12:30 Luncheon for members of the National Association of Teachers of Singing, South banquet room, College Cafeteria, Student Union Building
 - 1:30 Business Meeting, KMTA, Fine Arts Room 206 Election of Officers Reports
- 2:00 Sectional Meetings
 - A. Theory, Fine Arts Room 210

Chairman: Jean Huffman, Morehead

Presiding: Grant Graves, University of Louisville

Topic: "A Syllabus for Musicianship"

B Voice, Recital Hall

Chairman: Ohm Pauli, Western Kentucky State College Lecture-Recital: Lawrence Rickert, Murray State College. Accompanist, John C. Winter

PROGRAM

Wolf (Goethe poems)
Epiphanias
Harfenspieler I, II, III
Der Rattenfanger

Ravel Don Quichotte a Dulcinee (3 songs)

3:00 Piano Section Meeting, Fine Arts Room 206

Co-chairmen: Ruth T. Morriss and Maurice Hinson, The Southern Baptist Theological Seminary

Presiding: Ruth T. Morriss and Maurice Hinson

Topic: "Keyboard Contest Crossroads"

- A. "Where Do We Go From Here?" (A survey of opinions and discussion of festival-contest administration)
- B. "The Art of Judging Contests"
- Panel Members: Elizabeth Johnson, Ashland; Frances Mc-Pherson, Eastern Kentucky State College; Maurice Hinson, The Southern Baptist Theological Seminary; Edward Thaden, Western Kentucky State College

Performers: Polly Anne White, Russellville; Patricia Dunaway, Irvine

4:00 Piano Recital, Recital Hall Benjamin Owen, University of Louisville

PROGRAM

Four Sonatas

Domenico Scarlatti

L. 396, in B-flat major

L. Supp. 3, in C major

L. 487, in G major

L. 461, in D major

Sonata in F-sharp minor, Op. 11 Robert Schumann Introduzione (Un poco adagio) - Allegro vivace Aria

> Scherzo ed Intermezzo (Allegrissimo) Finale (Allegro un poco maestoso)

INTERMISSION

Sonata for Piano (1947)

Andrew Imbrie

Allegro nervoso

Adagio quasi elegiaco

Presto con brio

Nocturne in B major, Op. 62, No. 1 Frederyk Chopin Schero in E major, Op. 54 Frederyk Chopin

6:30 Convention Banquet, Ballroom, Student Union Building (informal)

Presiding: John D. Chrisman, President, KMTA

Address: "Concepts and Consequences" by Frank Crockett,
President Southern Division, MTNA, Atlanta, Georgia
Music: Murray State College Woodwind Quintet, David
Gowans, Coach

"trois pieces breves" Allegro

Jacques Ibert

Andante

Assez lent

Ann Henry, flute; Roger Reichmuth, oboe; Roger Smith, clarinet; Jack Gardner, horn; Nola Hertz, bassoon.

Presentation of New Officers

8:30 Concert, Recital Hall

The Louisville String Quartet
Paul Kling - 1st Violin
Richard Skerlong - 2nd Violin
Virginia Schneider - Viola
Grace Whitney - Violoncello

PROGRAM

Quartet, Op. 64, No. 5 "The Lark" Quartet, Op. 18, No. 1

Haydn Beethoven

INTERMISSION

Quartet

Debussy

This concert is sponsored by the Commonwealth of Kentucky through a grant to the Louisville Orchestra for bringing live music to all Kentuckians.

After-concert coffee will be served in the lounge by the Sigma Alpha Iota and Phi Mu Alpha, Sinfonia Music Fraternities.

SATURDAY, NOVEMBER 12

8:30 Registration and Exhibits, in the Lounge, Doyle Fine Arts Building

9:00 - 10:00 Piano Section Meeting, Fine Arts Room 206

Chairman: Maurice Hinson Presiding: Maurice Hinson

Topic: "The Problems of Teaching Style to Young Pianists"

Roy McAllister, University of Alabama, University, Alabama

9:00 - 11:00 Voice Section Meeting, Recital Hall

Chairman: Ohm Pauli Presiding: Ohm Pauli

Topics: A. "The Voice of Norway"

Rolf E. Hovey, Berea College

B. "NATS Members as Voice Analysts"

10:00 - 11:00 Student Recital, Fine Arts Room 206

Chairman: Lillian Watters, Murray

Presiding: Lillian Watters

Performers: Students of KMTA Teachers

PROGRAM

Waltz No. 22 Clementi

Nancy Smith; teacher, Mrs. Suzette Blake, Paducah

Preludium Grieg

Janice Stone; teacher, Mrs. Darrell Stringer, Salem

Scherzo in E minor Mendelssohn

Wayne Graham; teacher, Miss Bale, Western State College Training School, Bowling Green

Novelette in F, Op. 21, No. 1 Schumann

Jane Stevenson; teacher, Mrs. Charles Canon, Russellville

Ballade in A-flat, Op. 47

Chopin

Martha Jo Lyne; teacher, Mrs. Ruth Morriss, Russell-ville

Community Concert Association

Presents

ROBERTA PETERS

Coloratura Soprano

GEORGE MALLOY at the Piano SAMUEL BARON, Flutist

1960

1961

Program

T.

II

Ballata

I know not whether to live or die. I could die from the sorrow of being left by you. But dead, I would no longer see the loving face for which I weep.

Piogga

It was raining. Up from the garden through the half-opened windows came the wild freshness of revived flowers. Oh, to be a plant or a leaf! And to receive such restoring power from the heavens. From under a protecting balcony I gazed at the trees and the flowers, and the rain beat on my hair.

COMMUNITY CONCERTS INC.

affiliated with

COLUMBIA ARTISTS MANAGEMENT INC. 165 West 57th Street • New York 19, N. Y.

E se un giorno tornasse Ottorino Respighi

And if one day he should return, what should I tell him?

Tell him that I waited for him until death.

And if he asks where you are —?

Give him my gold ring, without a word.

And if he wants to know why the room is empty—?

Show him that the lamp is spent, and the door is open.

But if he asks me about your last hour —?

Tell him that I smiled, so as not to make him weep.

La ermita de San Simon Mario Castelnuovo-Tedesco

In Seville there is a chapel called San Simon where the ladies go to pray. The best amongst them all is my lady. She wears skirts over skirts, a mantilla of heliotrope, and puts a touch of color in her cheeks. She enters the chapel shining like the sun. The little abbot who says mass cannot recite: the novices who assist him know not what to answer, and instead of saying "amen, amen," they say "amor, amor."

III.

Ah! Non credea mirarti Ah, non giunge from "La Sonnambula" . . . Vincenzo Bellini

Amina and Elvino, who are betrothed, have become estranged because Elvino believes Amina to be untrue to him. The incident occurred when Amina, walking in her sleep, was discovered in the room of a gallant count who was spending the night in a village inn. Only the Count knows that Amina is a sonnambulist and is unable to prove her innocence to Elvino. At last, however, Amina appears before Elvino and a group of villagers, obviously walking in her sleep. Wearing a nightdress, with a lamp in her hand, she kneels and prays for Elvino. Elvino is convinced of her innocence. He rushes to her, and the lovers are happily reunited.

Intermission

IV.

La Flûte enchantée (from "Sheherazade") Maurice Ravel (Flute obbligato)

Cool is the shade, and my master sleeps, wearing his soft conical cap, his long yellow nose in his white beard. But I am still awake, and I listen to the song of a flute, which creates in me both sadness and joy. It is played by my own beloved. When I approach the window, the flute notes seem to touch my cheek like a mysterious kiss.

wheat is like your hair, this poppy is your red mouth and this cornflower your mysterious eyes of blue.

Apparition

Claude Debussy

The moon is sad, the seraphs are weeping And dreaming among the quiet flowers; Their songs glide on the azure of the petals. It was the day of your first kiss. My dreams seem to torture me, and sadness surrounds me.

Metamorphoses Francis Poulenc

a) Reine des mouettes

Queen of the seagulls, I saw you under the muslin-like fog, and I gave you my kiss.

b) C'est ainsi que tu es

Your body blended with your soul, your hair disheveled, your step running against time, your shadow at my temple, 'tis thus that you are.

c) Paganini

Violin — Whirlwind of kaleidoscopic fantasies!

V.

Music (text by Amy Lowell)

Celius Dougherty

(Flute Obbligato)

The neighbor sits in his window and plays the flute. It is very beautiful with the little flute notes all about me, in the darkness. In the daytime the neighbor eats bread and onions with one hand, and copies music with the other. He is fat and has a bald head, so I do not look at him. But when night comes, and he plays his flute, I think of him as a handsome young man. And I go to sleep dreaming.

Until and I heard (Text by E. E. Cummings) . . . Celius Dougherty
Until and I heard a certain bird I dreamed I could sing. But like nothing
else on earth are the joys of his voice!

Nancy Hanks (Text by Rosemary Benet) Katherine Davis

If Nancy Hanks (Abraham Lincoln's mother) came back as a ghost, seeking news of what she loved most, she would ask first: "What's happened to my son? Did he grow tall? Did he have fun? Do you know his name?"

The Nightingale (Mountain Song) . . . Arranged by Clifford Shaw
This ballad from Eastern Tennessee describes the meeting of a fair lady and
a brave soldier. When she asks him to marry her, he replies that he already has
a wife, and says: "Two loves are too many for me."

The Mountains are Dancing (Text by E. E. Cummings) . . . John Duke
Even the mountains are dancing! It is April, my darling, it is Spring.

VI.

Mad Scene (From "Lucia di Lammermoor") . . . G. Donizetti (Flute Obbligato)

Round us I see the assembled guests waiting. The priest is ready. "With this ring I thee wed." Oh day of rapture, oh rapture. At last I'm thine, love, at last thou'rt mine, love. Heaven smiles upon us, and love's delights have won us. Ah! we're no more divided, no more divided, "Tis heaven to be with thee, My own forever

"Tis heaven to be with thee, My own forever By heaven to me thou wert guided,

And smiling before us brightly dawns the future, without a cloud.

Mississippi Music Teachers Association

Affiliated With

Music Teachers National Association

Sixth Annual Convention

OXFORD, MISSISSIPPI NOVEMBER 12, 1960

MISSISSIPPI COLLEGE

offers the best in faculty and facilities for music students

Faculty Members

PROFESSOR JACK L. LYALL	Head of Music Department
	Voice, Choral Conducting
PROFESSOR GRADY COX	Piano
Associate Professor Margarette Cox	Voice
Associate Professor George R. Cribb	Piano, Music Education
Associate Professor Fuller	Violin, Theory
Associate Professor Charles Knox	Trombone, Theory
Associate Professor James Petty	Flute, Theory
*Assistant Professor, Ralph Taylor	Piano, Theory
Instructor Mary Berner	Voice
Instructor Gerald Claxton	Organ, Sacred Music
Part-Time Instructor Mrs. B. H. Kenna	Piano
Fine Arts Secretary — Mrs. Joe Abrams	
Assistant Fine Arts Secretary and Music Librar Instructor Eleanor Carlson	ian — Mrs. Charles Knox
*Leave of absence on Fulbright Scholarship, Uni	versity of Innsburck Austria.

Facilities

All music classes and practice rooms are housed in the new, modern, air-conditioned Aven Fine Arts Building. Steinway and Baldwin pianos used in teaching studios.

Students may earn B.A., B.M., B.S. in Music Education with majors in organ, voice, piano, and music education.

DR. R. A. McLEMORE President Mississippi College Clinton, Mississippi

DR. JACK L. LYALL Head, Music Department Mississippi College Clinton, Mississippi

Mississippi Music Teachers Association

OFFICERS

GRADY COX	Mississippi College, Clinton, Mississippi
GEORGE MUNSDelta	Vice-President State Teachers College, Cleveland, Mississippi
MRS. RUDOLPH MATZNER	Secretary 3493 Grandview Drive, Meridian, Mississippi
GEORGE CRIBB	Treasurer Mississippi College, Clinton, Mississippi

COMMITTEE CHAIRMEN

Conrad Clark Mor	gan Organ and Church Music Gulfport, Mississippi
Mrs. B. H. Kenna	Piano
	930 Coopers Road, Jackson, Mississippi
Edson Perry	Strings
	Jackson, Mississippi
Jack Lyall	Chorus
	Mississippi College, Clinton, Mississippi
Carl Alette	Theory
A STATE OF	University of Mississippi
	Voice
	Mississippi State College for Women, Columbus, Mississippi
Ruth Boxberger	Music Therapy
	Mississippi Southern College, Hattiesburg, Mississippi
Harold Avery	Opera Work Shop
	Jackson, Mississippi

Music Teachers National Association, Inc.

Founded 1876

Duane H. HaskelArkansas James B. Peterson Duane A. Branigan John H. Lowell Allen L. McHose	Lawrence Conservatory, Appleton, Wisconsin Immediate Past President State Teachers College, State College, Arkansas Vice President: States and Divisions University of Omaha, Omaha 1, Nebraska Vice President: Program University of Illinois, Urbana, Illinois Recording Secretary University of Michigan, Ann Arbor, Michigan Treasurer Eastman School of Music, Rochester, N. Y.
S. Turner Jones	Executive Secretary 775 Brooklyn Ave., Baldwin, N. Y.
	DIVISIONS
State Department of	Southern President Education, State Office Building, Atlanta 3, Georgia
AND THE PERSON NAMED IN COLUMN	Southwestern
Blaise Montandon	Del Mar College, Corpus Shristi, Texas
	Western
Victor H. Bauman	President Phoenix College, Phoenix, Arizona
	West Central
Usher Abell	University of South Dakota, Vermillion, S. D.
James B. Wallace	East Central President Usic, University of Michigan, Ann Arbor, Michigan

DON'T FAIL TO ATTEND . . .

MUSIC TEACHERS NATIONAL ASSOCIATION CONVENTION

February 26 - March 1, 1961 Hotel Sheraton, Philadelphia, Pennsylvania

THE NATIONAL GUILD

PIANO TEACHERS

Sponsors the

International Piano Guild

American College of Musicians

National Fraternity of Student Musicians

Piano Hobbyists in the World

American Pianists Guild

GUILD PUBLICATIONS INCLUDE THE:

National Directory of Piano Teachers

Guild Syllabus

• Piano Guild Notes Newspaper

THE GUILD'S CHIEF PROJECTS ARE:

• The National Piano Playing Auditions

• The Annual Composition Test

• The International Piano Recording Festival

PURPOSE

The National Guild of Piano Teachers, founded in 1929, and incorporated not-for-profit, offers its members constant, worth-while goals for themselves and for every pupil in their classes. It has standardized a piano curriculum embodying chronologically the best in piano literature of all time with stress on the works of American composers. It provides a sensible classification for piano pupils through seventeen years (and beyond) of study, a ladder for all to climb that challenges the capabilities of the most gifted while offering encouragement for the slow, with suitable rewards for the attainment of each goal, in certificates, Fraternity Pine, diplomas, medals, Scholarships and Cash Prizes totaling more than \$50,000.00 annually. Guild projects are organized similar to sports events based on sound musical, scholastic principles, with each entrant a Winner (if at all passable) who receives an award commensurate with his attainment. As important as any of these attractions is the wide range of publicity on a national scope the Guild gladly gives each member (student or teacher) who does anything worthy of note through its magazine connections and its newspaper, Piano Guild Notes, the Guild Yearbook. The Guild impresses parents with the 5 reasons for their children's piano-playing: It develops the mind, affords mean s of livelihood, fits for civic community service in church, school, club, and social life, is a cultural asset, and an ideal, all-weather, life-time hobby.

Write to Irl Allison, A.M., Mus. Doc., Founder-President, Box 1113, Austin, Texas

Friday Afternoon

NOVEMBER 11, 1960

Three O'clock to Five O'clock

AMERICAN PIANO MUSIC (1926-1960)

DR. BELA B. NAGY

Music Department Indiana University

THE UNIVERSITY OF MISSISSIPPI

presents

Bela B. Nagy, Pianist

Friday Evening, November 11, 1960

Eight O'clock P. M.

Meek Hall Auditorium

Oxford, Mississippi

Program

Sonata in G Major	Mozart
Improvisations Op. 20	Bartok
Sonata in C Minor Op. 111 Be	ethoven
Sonata in F Minor Op. 5	

No charge for the lecture and recital to members of M. M. T. A.

PROGRAM

Sixth Annual Convention

Mississippi Music Teachers Association

MEEK HALL UNIVERSITY OF MISSISSIPPI

OXFORD, MISSISSIPPI

November 12, 1960

8:00 A.M.—	-Registration for members of M.M.T.A. Foyer Meek Hall George Cribb, Treasurer of M.M.T.A. in charge
8:00 A.M	-Registration and selection of student program finalists. Dr. George Muns, vice-president of M.M.T.A. in charge
8:00 A.M	-Registration and selection of Jackson Symphony Orchestra Soloists. Mrs. Rudolph Matzner, Secretary of M.M.T.A., in charge
9:00 A.M.—	-First General Session Dr. Grady Cox, president of M.M.T.A., presiding Official Welcome—Dr. J. D. Williams, Chancellor of the University of Mississippi
	Nemico Della Patria (Andrea Chenier)
	of University of Mississippi Mephisto Waltz Liszt
	Etude Op. 10 No. 12 Chopin
	Thomas D. Pinion
	Music Department
	Belhaven College
	Business Meeting—Election of Officers
	Premiere Rhapsody Debussy
	Gomer Pound, Clarinet
	Robert Roubos, Piano
	Music Department, Mississippi Southern College
9:30 A.M.—	Theory—Dr. Carl Alette in charge A Composers Point of View
	Eleanor Carlson
toen de ale	Music Department Mississippi College
10:05 A.M	-Making Music Teaching More Professional Ernestine Ferrell

University of Mississippi Chorus James Coleman, Conductor 10:45 A.M.—The Exceptional Child in Music Joseph Huck Mississippi Southern College Two Part Inventions Bach No. 1 in C Major No. 2 in F Major Fantasia in D Minor K:—397 Mozart Ivan is Very Busy (Eetude) Khacaturian Minuet and Polka Susan Walters Concerto in D Major Haydn Joseph Huck at second piano 11:15 A.M.—Safe and Fast Memorization Dr. Bela B. Nagy Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor	10:15 A.M.—The Invisble Fire	Effinger
10:45 A.M.—The Exceptional Child in Music Joseph Huck Mississippi Southern College Two Part Inventions Bach No. 1 in C Major No. 2 in F Major Fantasia in D Minor K:—397 Mozart Ivan is Very Busy (Eetude) Khacaturian Minuet and Polka Susan Walters Concerto in D Major Haydn Joseph Huck at second piano 11:15 A.M.—Safe and Fast Memorization Dr. Bela B. Nagy Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor		
Mississippi Southern College Two Part Inventions Bach No. 1 in C Major No. 2 in F Major Fantasia in D Minor K:—397 Mozart Ivan is Very Busy (Eetude) Khacaturian Minuet and Polka Susan Walters Concerto in D Major Haydn Joseph Huck at second piano 11:15 A.M.—Safe and Fast Memorization Dr. Bela B. Nagy Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor	James Coleman, Conductor	
Two Part Inventions Bach No. 1 in C Major No. 2 in F Major Fantasia in D Minor K:—397 Mozart Ivan is Very Busy (Eetude) Khacaturian Minuet and Polka Susan Walters Concerto in D Major Haydn Joseph Huck at second piano 11:15 A.M.—Safe and Fast Memorization Dr. Bela B. Nagy Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor	10:45 A.M.—The Exceptional Child in Music	Joseph Huck
No. 1 in C Major No. 2 in F Major Fantasia in D Minor K:—397	Mississippi Southern College	
No. 2 in F Major Fantasia in D Minor K:—397	Two Part Inventions	Bach
Fantasia in D Minor K:—397 Mozart Ivan is Very Busy (Eetude) Khacaturian Minuet and Polka Susan Walters Concerto in D Major Haydn Joseph Huck at second piano 11:15 A.M.—Safe and Fast Memorization Dr. Bela B. Nagy Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor	No. 1 in C Major	
Ivan is Very Busy (Eetude) Khacaturian Minuet and Polka Susan Walters Concerto in D Major Haydn Joseph Huck at second piano 11:15 A.M.—Safe and Fast Memorization Dr. Bela B. Nagy Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor	No. 2 in F Major	
Minuet and Polka Susan Walters Concerto in D Major Haydn Joseph Huck at second piano 11:15 A.M.—Safe and Fast Memorization Dr. Bela B. Nagy Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor	Fantasia in D Minor K:—397	Mozart
Concerto in D Major Haydn Joseph Huck at second piano 11:15 A.M.—Safe and Fast Memorization Dr. Bela B. Nagy Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor	Ivan is Very Busy (Eetude)	Khacaturian
Joseph Huck at second piano 11:15 A.M.—Safe and Fast Memorization Dr. Bela B. Nagy Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor	Minuet and Polka	Susan Walters
11:15 A.M.—Safe and Fast Memorization Dr. Bela B. Nagy Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor	Concerto in D Major	Haydn
Concert Pianist, Teacher, Member of Faculty Indiana University 12:05 P.M.—Thanksgiving for Victory Vaughan Williams Concert Choir Dr. Jack Lyall, Conductor	Joseph Huck at second piano	
Concert Choir Dr. Jack Lyall, Conductor	Concert Pianist, Teacher, Member of Fa	
Concert Choir Dr. Jack Lyall, Conductor		
	그 아들이 아들이 나는 아들이 아들이 그들이 아들이 가는 것이 없는데 그리고 있다면 하는데	ighan Williams
Micsissippi College	Dr. Jack Lyall, Conductor	
wississippi Conege	Mississippi College	

12:30 to 1:15-Lunch



Immediately following lunch at 1:30 sharp the recital by Doris Owen, Clavichordist, will begin. Everyone please be in your place by that time as we cannot allow members of the audience to enter when the program is in progress. Because of the delicate tone of the instrument absolute quiet is requested during the performance.

The Clavichord used this afternoon was made by Alec Hodsdon in Lavenham, Suffolk, England, in 1915. It is double strung, bundfrei and a copy of those popular in the time of Bach. Mrs. Owen is assistant professor at the School of Music of the University of Louisville, Kentucky. She is well known in the south as a concert pianist, Clavichordist, and as a recitalist with her brilliant husband, Benjamin Owen, concert pianist.

Clavichord Recital

DORIS OWEN MUSIC DEPARTMENT UNIVERSITY OF LOUISVILLE LOUISVILLE, KENTUCKY

1:30 P. M.

From	England: Greensleeves
	Ayre and Hornpipe Purcell (1659-1695) (Paterson)
	Callino Casturame Byrd (1543-1623)
	(Easy Elizabethans, Craxton, Oxford University Press)
	Variations4 Peter Lee of Putney (?)
	(Old English Worthies, Rowley, Boosey & Hawkes)
	Menuet J. Clarke (1673-1707)
	(also from Worthies) "An Eminent Mester"
	Rigadoon (1731)
	(both from Airs and Graces, Craxton, Oxford)
	(DOUR From Airs and Graces, Graxion, Oxford)
From	Italy:
	Verso
	Gigue Zipoli (1675-?)
	(from Concord Classics, Apel, E. C. Schirmer)
From	France:
	L'Epineuse Couperin (1631-1701)
	(Airs and Dances, Bk. 1, Dorolle, Boosey & Hawkes)
	Le Tambourin Rameau (1683-1764)
	(Early Keyboard Music, Oesterle-Aldrick, Schirmer)
Enom	Germany:
rrom	Judentantz H. Neusiedler (1509-1563)
	(Musik aus Fruher Zeit, Schott)
	Hungarian Dance Paix (1550-1620)
	(Concord Classics)
	Sarahande J. K. F. Fischer (1650-?)
	Presto Teleman (1881-1767)
	(Concord Classics)
	Gavotte
	(Aylesford Pieces, Rehberg, Schott)
	Air J. S. Bach
	(Notebook for Anna Magdalena, Kalmus)
	Les Langeurs Tendres
	(Universal 11015) Abschied vom Silbermannschen Clavier
	(Schott 4013) Allegro from Sonata VI
	(Schott 2354)
	ill relect a forty five minute program.

From this list, Mrs. Owen will select a forty-five minute program. Read the program ads and meet your friends in Philadelphia.

2:20—Reflets dans l'eau _____ Debussy Scherzo in B Flat Minor Op. 31 Chopin Aldo Mancinelli Mississippi State College for Women Second General Session:—Business Meeting Selecting of next year's meeting place Dr. Grady Cox, Presiding 245-Concepts of Excellence in MTNA Frank Crockett President of Southern Division of MTNA Atlanta, Georgia 3:15—Recital by Student Finalists 4:15—Music by Mississippi Composers Dr. Carl Alette, presiding Sonatina (Piano) Written for Beverly Ponder Shaw Charles Knox Allegro Allegro Lento Beverly Ponder Shaw Fantasy for Clarinet and Piano William Presser Gomer Pound, larinet Robert Roubos, Piano Sonata for Piano Mary Van de Vate Allegro Dr. Carl Alette Quiet piece for Organ ______ Parks Grant Esrher Oelrich Sonata for Piano Carl Alette Adagio Dr. Carl Alette La Meuse _____ Jimmie Deones Soliloquy Jimmie Deones Soprano Brevities Op. 44 Parks Grant 1. Prelude 2. Canon 3. Chorale 4. March Robert Martin, Trumpet John Hanberry, Trumpet Billy Harp, Horn Frank Thompson, Trombone

Meet your friends in Philadelphia at the National
Convention in February 1961

CONTEST FOR APPEARANCE

with

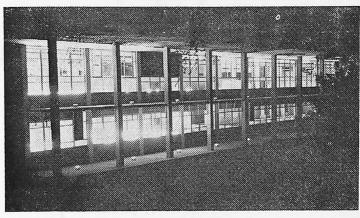
Jackson Mississippi Symphony Orchestra

THEODORE CASKEY RUSSELL, Conductor

Concerto No. II	Rachmaninoff
First Movement	
Mary George Smith, Sophomore	
Joseph Huck, Mississippi Southern College	
It is Enough (Elijah)	Mendelsshon
Leon De Loach	
Richard Edwards, University of Mississippi	
Concerto A Major (K:488)	Mozart
First Movement	
Freddie Conrad' Senior (Non Musoc Major)	
Dr. Grady Cox, Mississippi College	
Il lacerato spirito (Simon Boccanegra)	Verdi
Robert Spencer, Senior	
Jack Lyall, Mississippi College	
Ritorna Vincitor (Aida)	Verdi
Kathleen Roberts, Sophomore	, , , ,
Margarette Cox, Mississippi College	
Concerto in C Minor Op. 18	Rachmaninoff
First Movement	ruciiiiaiiiioii
Ginger Weeks, Senior	
Dr. Sigfred Matson, Mississippi State College for W	omen
Concerto in C Minor (K:-491)	
First Movement	HOZAI t
Mary Anne Sunderman, Junior	
Ann Morrow, Mississippi State ollege for Women	
Adieu, forets (Jeanne d'Arc)	
Margaret Buckley, Senior	z chamo w big
Ocie Higgins, Mississippi State College for Women	n
Concerto in E Flat Major	Liszt
First Movement	
Marcia Huff, Senior	
Mrs. J. L. Roberts, Belhaven College	
Concerto in C Minor Op. 37	Beethoven
	Doomovon
First Mivement Oscar Scott, Jr.	
Dr. Jonathan Sweat, Millsaps ollege	
Concerto in B flat Minor Op. 23	Tschaikowsky
Jean Holston	Toomanio ii ong
George Imbragulio, Mississippi Southern College	
Concerto in F for Flute	Tomasi
Concerto in F for Flute	
Gioria Michael Southern College	
Raymond Lynch, Mississippi Southern College	Mozart
Concerto in D Minor for Flute	
James Westbrook	
Gomer Pound, Mississippi Southern College	Beethoven
Fourth Piano oncerto in G Major	
First Movement Joan Melton	
University of Mississippi	

Student Contest

NON-COLLEGE	
Arabesque No. 11	Debussy
Sandra Gothright	
Esther Oelrich, Oxford, Mississippi	Oh:-
Impromptu Op. 29	Chopin
Dr. Elsie B. Hennington, Brokhaven, Mississippi	D 1
Polichinelle	Kachmaninoii
Sandra Gothright	
Marcia Griffin	
Mrs. J. L. Roberts, Jackson, Mississippi	
Berrceuse	Faure
Mary Ethel Wakeman	
Dr. Helen Allinger, Vicksburg, Mississippi	
COLLEGE	
Alborado Del Gracioso	Raval
Ruth Ann Saul, Senior	Itavei
George Cribb, Mississippi College	
Etude in D Flat	Licat
	DISZL
Freddie Conrad, Senior (Non Music Major)	
Dr. Grady Cox, Mississippi College	Cohubort
Impromptu in E Flat Op. 90	Schubert
Donald Fortenberry, Junior	
Dr. Jonathan Sweat, Millsaps College	Coochi
Lungi dal caro bene	Secon
RoseMary Bright	
Mary Berner, Mississippi College	Donai
	Rossi
Allie Ruth Booker, Junior	
Margarette Cox, Mississippi College	Cl in
Ballade A Flat Major	Chopin
Roxann Cox, Senior	
Mrs. J. L. Roberts, Belhaven College	Q1
Nocturne Op. 48 No. 2	Chopin
Jean Holston	
George Imbragulio, Mississippi Southern	Q1
Ballade in F Minor Op. 52	Chopin
Sandra Paschal, Senior	
Dr. Sigfred Matson, Mississippi State College for Wo	
To This We've Come (The Consul)	Menotti
Betsy Roebuck, Senior	
Ocie Higgins, Mississippi State College for Women	
	Gluck
Leon De Loach	
Richard Edwards, University of Mississippi	
Steal Me Sweet Thief (The Old Maid and the Thief)	Menotti
Lucille Haney	
Mississippi State College for Women	
Columbus, Mississippi	



STUDENT UNION BUILDING MILLSAPS COLLEGE

THE MILLSAPS COLLEGE DEPARTMENT OF MUSIC OFFERS MAJORS IN

PIANO ORGAN MUSIC THEORY VOICE

Music at Millsaps has made great strides since the re-establishment of the music department in 1956. The music faculty now consists of five full-time teachers and several part-time instructors. Facilities in the Music Hall and annex include special practice rooms, recital halls, and classrooms.

Musical organizations at Millsaps consist of The Millsaps Singers Tour Choir, directed by C. Leland Byler; The Madrigal Singers, directed by Richard Fairbanks; The Chapel Choir, directed by Lowell Byler; and The Millsaps Band, which appeared last year at all home football games. The three choral organizations combine to form The Millsaps Singers for musical productions throughout the year.

The music faculty presented last year, for the first time, **The** Faculty Series, recitals in piano, voice, and organ. Student recitals are also presented in applied music.

One musical is presented each year by The Millsaps Players in cooperation with the Music Department.

For further information about musical opportunities at Millsaps write Leland Byler, Millsaps College, Jackson 10, Mississippi.

MILLSAPS COLLEGE JACKSON 10, MISSISSIPPI

M. M. T. A. JACKSON MUSIC TEACHERS ASSOCIATION

President
MRS. AUBREY RONE
4619 Manila Dr.
JACKSON, MISSISSIPPI

Educational Workshops Student Recitals Massed Piano Concert

Members affiliated with M. T. N. A. and M. M. T. A.

Organized 1938

GREETINGS

SMITH'S MUSIC STORE

Across from KING EDWARD HOTEL

Baldwin Pianos & Organs
LARGEST STOCK OF MUSIC IN THE SOUTH

PURSER STUDIO OF MUSIC

FRED H. PURSER, Jr., M.M., Instructor
Instruction in all Phases of Piano,
Theory and Arranging.
Individual Consultations on Piano Technique.

742 North State

FL 5-2054

JACKSON, MISSISSIPPI

Music Self Played Brings Happiness Self Made

CHOOSE YOUR INSTRUMENTS FROM THESE WORLD FAMOUS MAKES

MASON-HAMLIN—CHICKERING—EVERETT HOBART M. CABLE—STORY & CLARK CABLE-NELSON—HENRY F. MILLER FISCHER—WERLEIN—HAMMOND ORGANS KING BAND INSTRUMENTS FISHER HI-FI PHONOGRAPHS AND RECORDS

WERLEIN'S FOR MUSIC

Mississippi's Oldest Music House

Established Vicksburg 1842

Phone—FLeetwood 3-3517

517 East Capitol Street

Jackson, Mississippi

MERIDIAN MUSIC TEACHERS ASSOCIATION

Affiliated With

MUSIC TEACHERS NATIONAL ASSOCIATION

President—Ivan W. Baugh Vice-President—Mrs. Valerye E. Borsarge Secretary—Miss Sybil McDonald Treasurer—Mrs. R. L. Criscoe Reporter—Mrs. Nellie Bruister

CAGLE SHEET MUSIC DEPARTMENT

With

BROWN MUSIC COMPANY

Across From Post Office
JACKSON, MISSISSIPPI

REMEMBER YOUR ADVERTISERS

Belhaven College endeavors to combine and reconcile the cultural aims of a liberal arts college with the artistic and professional objectives o f a conservatory of music.

Its department of music is accredited by and Belhaven holds membership in the National Association of Schools of Music.

Headed by Theodore C. Russell, the music department includes: Mrs. Mignonne Caldwell, Robert C. DeVos, Mrs. Eva Myers Roberts, Miss Virginia Hoggenakker.

BELHAVEN COLLEGE

PHONE FL 2-0013

JACKSON

MISSISSIPPI

COLLEGE-CONSERVATORY OF MUSIC

Of Cincinnati

A DISTINGUISHED PROFESSIONAL SCHOOL
OF MUSIC AND THE ALLIED ARTS

Fully accredited Graduate and Undergraduate degrees
MUSIC EDUCATION APPLIED MUSIC
RADIO-TELEVISION EDUCATION CHURCH MUSIC

ale ale ale ale

1961 SUMMER SESSION, JUNE 19-JULY 27

COLLEGE-CONSERVATORY OF MUSIC

Highland Avenue and Oak Street

Cincinnati 19, Ohio



In the Famous Album-Collection of the

INTERNATIONAL LIBRARY OF MUSIC

- 1. Today's most COMPLETE collection of graded piano compositions.
- 2. The most ECONOMICAL way to buy the music you need and want—only 7½¢ a selection.
- **3.** A collection of music albums to be proud of clearly printed and

handsomely bound in PERMA-NENT form.

- **4.** Music INDEXED 4 WAYS for instant location of titles, grades, classifications, and composers.
- **5.** Arranged to ENCOURAGE PRACTISING and SIGHT READING.

PLUS

OUR WONDERFUL NEW FEATURE FOR PUPILS BEGINNING THEIR VERY FIRST PIANO LESSONS

"Invitation to the Piano"

A Wealth of *Pre-Grade-1* Music and Study Material: Simple Graded Music with Large Notes

Delightful Musical Illustrations and
Familiar Verses to Make the Music More Readily Playable
All Designed to Appeal to Children
While Developing Fundamental Piano Techniques

THE UNIVERSITY SOCIETY, Inc.

Publishers of Music Libraries since 1897

PROFESSIONAL BUILDING

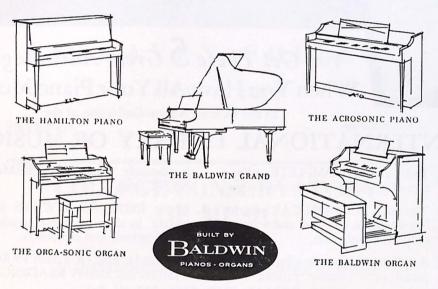
RIDGEWOOD, N. J.

BUILT BY BALDWIN

The sound and soul of a great musical instrument

-its ultimate tone-is born from fine materials

in the hands of dedicated craftsmen



Though marketed under their own separately famous names, there is only one standard of quality for the Baldwin-built piano or organ. It is the Baldwin standard of conscientious craftsmanship, true musical value.

THE BALDWIN PIANO COMPANY

CINCINNATI, OHIO

Little Rock, Fayetteville and Conway, Arkansas

Baldwin is pleased to announce that new plant facilities are under construction in Greenwood, Mississippi.

UNIVERSITY OF MISSISSIPPI

COLLEGE OF LIBERAL ARTS

Department Of Music

MARK HOFFMAN, Chairman

WELCOME to the new modern air-conditioned Music Building
Bachelor's and Master's degrees in all fields
Distinguished faculty
Institutional member of the

National Association of Schools of Music

We hope you will enjoy your visit to the campus.

- PIANOS
- ORGANS
- RECORDS
- BAND & ORCHESTRA INSTRUMENTS

"THE MUSIC



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P.M.

November 17, 1960

PROGRAM

Prelude and Fuge in B ^b major
Sonata in A minor, Longo #429 D. Scarlatti
Mary Helen Romine, piano (Aldrich)
Madamina il catalogo é guesto (from "Don Giovanni") . W. A. Mozart
Naymond Thomas, bass baritone (Smith) 'John Corbett, piano
Concerto in A minor

Sherrin MacDonald, violin (Kling) Bobbye Ossman, piano

Steinway piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Student Recital

November 19, 1960

	November 19, 1960	
Gardencourt		10:30 a.m.
The Blues Pianist Shooting Stars		Frances Clark Library Frances Clark Library
	Edna Mae Lewis, piano (Wagner)	
Minuet in G A Little Joke		Bach Kabalevsky
	Sue Snedeker, piano (Wagner)	
Galloping Gay Little Story		Kabalevsky Kabalevsky
	Kathy Lyon, piano (Wagner)	
Minuet in D minor Minuet in B flat majo	or	Graefe Graefe
	Nancy Sanneman, piano (Wagner)	
Minuet in G major Marche in D major		Bach Bach
	Timothy Ascolese, piano (Wagner)	
Children at Play Folk Dance Waltz March		Bartok Bartok Shostakovitch Shostakovitch
	Patricia Spoerl, piano (Wagner)	
Minuet in G major Allegro in F major		Mozart Haydn
	Twili Barber, piano (Wagner)	
Allegro in G major Scherzo		Haydn Beethoven
	Linda Wolford, piano (Wagner)	
If Thou Be Near		J. S. Bach
	Douglas Deatz, trombone (Lyon)	

Symphonie Espagnole First Movement Ed. Lalo

Concert

b y

THE LOUISVILLE COLLEGIUM MUSICUM ENSEMBLE

- Cello	- Contrabass	- Trumpet
Marjorie Griffin	Betty Olliges	William Wich
h - 1st Violin	- 2nd Violin	- Viola
Kuth Scott French	Joseph Klan	Marion Korda

Jean Mansfield Cassady - Soprano Robert Crone - Director and Organist

St. Bede Theatre St. Meinrad Archabbey St. Meinrad, Indiana Sunday, November 20, 1960

- Giuseppe Torelli (c1651 1709) SINFONIA CON TROMBA IN L Allegro - adagio - Allegro - Allegro non Troppo Solo Trumpet, Strings and Organ
- "Jubilent omnes" ("Let all rejoice!") Giovanni Battista Riccio (17th Century) Soprano, Trumpet, Strings and Organ
- Tomasso Albinoni (1674 1745) SONATA DI CHIESA IN A Two Violins, Cello, Organ and Continuo Grave - Allegro - Grave - Allegro
- Lk. 2, 10) "Furchtet euch nicht" ("Feat not ..." Weinachts Kantate (Christmas Cantata) Johann Samuel Beyer (1669 - 1744) Soprano, Strings and Organ
- Excerpts from ORGAN CONCERTOS (Organ and Strings)
 Concerto No. 2 in B flat (A tempo ordinario Allegro)
 Concerto No. 4 in F (Andante Adagio Allegro (Fuga)) Georg Friedrich Haendel (1685 - 1759)

- Two "Epistle" Sonatas for Organ and Strings Wolfgang Amadeus Mozart (1756 - 1791) Sonata No. 7 in F major Sonata No. 8 in A major
- "Pie Jesu Domine" (from "Requiem" Opus 48) Soprano, Strings and Organ Gabriel Faure (1845 - 1924)
- Discussion No. 1 (from "Two Discussions") Robert Crone (1908 -) String Ensemble
- Cantata No. 51 "Jauchzet Gott in allen Landen" ("Praise Solo Soprano, Solo Trumpet, Strings and Crgan Allegro - Arioso - Aria - Chorale - Finale Johann Sebastion Bach (1685 - 1750) God in every nation")

CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

First North American Tour
Under the Patronage of His Majesty
King Frederik IX of Denmark

THE NEW DANISH QUARTET KNUD FREDERIKSEN, Viola PALLE HEICHELMANN, Violin PIERRE RÉNÉ HONNENS, Cello The Playhouse, Saturday, October 29, 1960, 8:30 P.M.

PROGRAM

Menuetto : Allegretto Finale : Presto

Adagio con sentimento religioso
Allegretto moderato ed innocente
Allegro non tanto, ma molto scherzoso

INTERMISSION

Quartet in A Minor, Opus 51, No. 2......BRAHMS

Allegro non troppo Andante moderato Quasi minuetto, moderato Allegro non assai

Columbia Artists Management, Inc. Personal Direction: Schang, Doulens and Wright

165 West 57th St., New York 19, N. Y.

Next Concert in the Series

JUILLIARD QUARTET - December 10, 1960. Program,

Mozart - K. 465, "Dissonant"

Berg - Lyric Suite

Webern - Six Bagatelles

Beethoven - Opus 95, F Minor

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	December 1, 1960
	PROGRAM	
Arabesque .		. De bus sy
Ne	alogo e guesto (from Don Giovanni"). aymond Thomas, bass baritone (Smith) ohn Corbett, piano	. W. A. Mozart
	Dances, Op. 1	. Shostokovich
	Domite waugh, plano (Aldrich)	
A Ballad of Tree	es and the Master	. Sven Lekberg
Bedtime Song (fr	rom "Songs for Karen")	. Gail Kubik
	Linda Owen, soprano (Nossaman) Billie Cash, piano	
Sonate in C major Andante con e Rondo (Prest	espressione	Haydn
	Carol Weiss, piano (B. Owen)	
Concertino, Op.	4	Ferdinand David
	tricia Anne Buckner, trombone (Lyon) ry Helen Romine, piano	
Ballade in D min	or, Op. 10, No. 1 (from "Edward") .	Brahms
	Bobbye Ossman, piano (D. Owen)	

The Kentucky Opera Association

(Member of Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Present

THE TURNAU PLAYERS OF WOODSTOCK, N. Y.

IN

ROSSINI'S

CINDERELLA

with members of

THE LOUISVILLE ORCHESTRA

under the direction of

KARLOS MOSER

Columbia Auditorium

Friday Night December 2nd At 8:30 P.M.

Saturday Afternoon December 3rd At 2:00 P.M.

CINDERELLA

An Opera In Three Acts

BY GIOACCHINO ROSSINI

ACT 1. A room in Don Magnifico's house

ACT 2. An anteroom in the Prince's Palace

ACT 3. Same as Act 2, later same as Act 1
The action takes place in Sicily long ago

CAST

DON RAMIRO, A prince	Ray Devoll
DANDINI, His valet	Alan Baker
DON MAGNIFICO	Malcolm Norton
CLORINDA, His daughter	Carolyn Chrisman
TISBE, His daughter	Lucille Sullam
CINDERELLA, His step-daughter	Nancy Williams
ALIDORO, Philosopher and tutor to the Prin	nceWilliam Murphy
COURTIERS	Logan Pope Mike Wilson

ACT 1. Don Magnifico's House

CINDERELLA, plagued by the constant demands of her sisters, stops for a moment to sing about her dreams of a prince, but is interrupted by them with further calls for her services. ALIDORO, disguised as a beggar, enters, and is repulsed by the sisters, but CINDERELLA takes pity on him, and gives him bread and coffee. News from the castle tells of a ball to be given that very night. Everyone is noisily elated; their celebrations awaken the father DON MAGNIFICO, who storms in, and tells of his dream of a feathered donkey, which to his odd way of thinking means that all his daughters will make happy and successful marriages. The PRINCE now makes his appearance, disguised as his own valet, and when CINDERELLA appears

briefly, he is struck with her beauty. When she is called out of the room by her sisters, DON MAGNIFICO reappears, and is presented to the Prince's valet, DANDINI, disguised as the prince. He presents his daughters to the valet, and they fawn over him. All are about to leave for the palace, when CINDE-RELLA runs in and asks to go with them, but is rebuffed by her stepfather. ALIDORO now returns, with proof that DON MAGNIFICO has indeed three daughters but the Don declares that one of them is dead. The conflicting emotions evoked by this lie are now portrayed in a brilliant ensemble.

ACT 2. The Palace. An anteroom.

DANDINI, still disguised as the prince, and the true PRINCE, are found discussing the stepdaughters, whom they find to be less than charming. The PRINCE is confused, as ALIDORO had told him one of them was perfectly marvellous. The two sisters repulse the PRINCE, as they will have nothing to do with anyone but DANDINI, who they still think is the prince. Everyone's attention is now drawn to the arrival of an unknown young lady. It is CINDERELLA, who has been transformed by the kindly ALIDORO. DON MAGNIFICO and his daughters are thunderstruck by the lady's similarity to CINDERELLA. The PRINCE is thoroughly charmed, and the curtain falls in a blaze of song and confusion.

ACT 3. The Palace. An anteroom.

The PRINCE has only a bracelet of CINDERELLA'S as a clue to her identity, and he asks it to lead him to his beloved. DON MAGNIFICO enters, and DANDINI leads on the pompous old bore with hints of an impending announcement; he then deflates him with the admission that he is not the true prince, but only his valet in disguise. A storm, portrayed in the orchestra, leads us to the last scene in DON MAGNIFICO'S house. kindly ALIDORO arranges to have the carriage overturned so that the PRINCE must find shelter in DON MAGNIFICO'S house. DON MAGNIFICO still has hopes for one of his two daughters; but the PRINCE bypasses them, for the bracelet proves CINDERELLA to be his beloved. Poor CLORINDA is heart-broken at not having a man, and tries to give herself courage in a coloratura aria. CINDERELLA forgives her family and asks to be thought of as a daughter rather than a queen. But she looks forward to life in court as she sings of "No more pots and pans and floors to clean", and all ends happily as the curtain falls.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Student Recital

December 3, 1960

	December 3, 1960	
Gardencourt		10:30 a.m.
Parade of the Elves Skating on the Pond Sunday Morning in the Pa Minstrel Show (duet)	ark	Clark Library Clark Library Clark Library Clark Library
	Hedva Margulies, piano (White)	
Havin' Fun "Racing" Along Quick March		Siegmeister Kabalevsky Kabalevsky
	David Harper, piano (Graves)	
Sonatina in G		Benda
	Carol Hargan, piano (D. Owen)	
Praeludium Rosamunde		Chopin Schubert
	Marc Cummings, cello (G. Whitney)	
The Horseman, from Opus	68	Schumann
	Constance Cogswell, piano (D. Owen)	
A Little Song Toccatina		Kabalevsky Kabalevsky
	David Hays, piano (Anderson)	
Album Leaf, Opus 12, No. Sailor's Song, Opus 68,	. 7 No. 1	Grieg Grieg
	Richard Hays, piano (Anderson)	
Norwegian Dance, Opus 47 Birdling, Opus 43, No. 1		Grieg Grieg
	Kathleen Coleman, piano (Anderson)	
Prelude in C - sharp min	nor, Opus 3, No. 2	Rachmaninoff

Land Darie niano (Anderson)

Gabriel Gruber, piano (Anderson)

From 15 Hungarian Peasant Songs

4 Old Dance Tunes

Ballad

Bartok

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

BENJAMIN OWEN, Pianist

Gardencourt

4:00 p.m.

December 4, 1960

PROGRAM

Finale (Allegro un poco maestoso)

(Commemorating the one hundred fiftieth anniversary of the composer's birth)

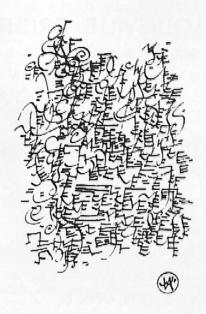
INTERMISSION

Nocturne in B major, Op. 62, No. 1 Scherzo in E major, Op. 54

*The numbers given above are provided by Ralph Kirkpatrick and represent the order in which the pieces were composed.

STEINWAY PIANO

ANNOUNCEMENT: December 9, 8:30 p.m., Gardencourt, Patrick Mc-Guffey, trumpet, pupil of Leon Raper.



1960 - 1961

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

NOTES ON THE PROGRAM

By FANNY BRANDEIS

SONATA PIAN E FORTE

GIOVANNI GABRIELI

Born in Venice, 1557 — died there, 1612.

"Gabrieli — immortal gods — what a man!", wrote his most famous pupil, Heinrich Schuetz. And more than three centuries later we might add, "What an age,

and what an opportunity!"

For Gabrieli, organist of St. Marks, lived in Venice when the High Renaissance was merging into the Baroque period. Tintoretto and Veronese were still alive, painting those vast canvasses that express the grandiloquence, the emphasis on color of the time. Architecture was losing its dignified reserve to emerge with buildings in the elaborate style of the churches of Venice — a change as complete as the functional architecture of today. And in music, also, the grandiose predominated.

This was expressed by the use of antiphonal organs, choirs and instruments, alternating and answering from different parts of the church. The style of the polyphonal Roman school, with voices unaccompanied, led by Palestrina, was being relegated to the past. Choruses of sixteen parts, supported by instruments, were not infrequent; one church had six organs — feeble instruments though they were at the time — used in

responsorial compositions.

And Giovanni Gabrieli was the chief figure, in Venice, of this new style, elevating in importance, an instrumental ensemble and composing expressly for such a group. The earliest form of the Concerto called *Concertato* was being developed, (Bukofzer believes the term derives from "to compete") and the form evolved into the Concerto Grosso and then into the solo concerto. Gabrieli wrote in that form for instruments, but what is most striking is that he was the first composer to indicate what instrument was to play which part — the first actually to orchestrate — and the first to indicate in his scores the dynamics he wanted.

The Sonata pian e forte (soft and loud) is the composition on which that assertion is based, as the score shows. A brass ensemble, divided into two sections, plays antiphonally or in concert, and the contrast of a single violin adds to the Concertato style. The obsolete instrument Gabrieli indicated, the violino, had a dark tone, and it will be noticed that on the modern instrument the G string is chiefly used to realize that quality.

Two trumpets, four horns, three trombones, one tuba and the one violin play this music, so noble, so colorful, so balanced yet wonderfully contrasting in tone and volume, one is left hungry for more.

ALL IN THE SPRING WIND — A Rondelet for Orchestra CHOU WEN-CHUNG

Born in Chefoo, China, 1923 — now living in New York City.

". . . . Last night, amid broken dreams,

I was again in the Imperial City.

As in the days of old . . .

The flowers, the moon,

All in the Spring wind."

Li Yu (937-978) Last Emperor of the Southern T'ang Dynasty

The following paragraph was written by the composer —

"In this work I have tried to convey through sound the emotional qualities of Chinese landscape painting and to achieve this end with the same economy of means. The characteristic successions of transparent intervals used in Chinese music are freely embroidered with opulent dissonances serving as the palette from which the composer paints in orchestral sonority, timbre, texture and dynamics. The changing mood and the emotional brushwork content of the work are thus projected by means of a tonal brushwork extending over the entire orchestral spectrum. In this as well as in my other works to date, I am influenced by the philosophy that governs every Chinese artist, whether he be poet or painter: namely, affinity to nature in conception, allusiveness in expression, and terseness in realization."

Mr. Chou asked that this quotation from Nicolas Slonimsky's article on his music in the American Composers Alliance Bulletin be included in these notes.

"A measured beat of the tympani establishes the mood of the opening; minor seconds and minor ninths determine the intervallic scheme, and are used both vertically and horizontally. The dynamic plan is outlined by recurrent intensifications of sonority in brief explosive figures. The instrumental coloring is chiaroscuro, in light and shadows. Trills, glissandi, rapid tremomos create an illusion of static brilliance, but cumulative dynamic condensation leads to an agitated movement, unusual for the composer. Equally unusual is the ending fortissimo in the entire orchestra in unison. The piece is a tour de force of coloristic brushwork."

SYMPHONY NO. 1 IN C MAJOR, OPUS 21

LUDWIG VAN BEETHOVEN

Born in Bonn, 1770 — died in Vienna, 1827.

"A fitting farewell to the eighteenth century" was what Sir Donald Tovey wrote of Beethoven's first Symphony. It was performed in 1800 but composed three years earlier, and to place it in context, other works of that year were the First Piano Concerto, the Sonata Pathétique and the three violin and piano sonatas, Opus 12.

He called it a "new grand Symphony with complete orchestra" and it caused a sensation, as reviews of early performances show. In Vienna a critic praised the work for "much art, novelty and wealth of ideas", but found "unfortunately there was too much use of the wind instruments so that the music sounded more as if written for a military band than an orchestra." In Paris, some years later, the Symphony was regarded as "a danger to musical art". Another critic wrote, "It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

What is there in the C Major Symphony that struck the critic of those days as "barbaric"? Consider the opening. Here is a Symphony in C Major and the first chord is c, g, b flat, e, resolving into F major! Furthermore, there is another unorthodox shift before reaching safe harbor in the proper key. As for the Introduction to the last movement, with the strings tentatively ascending the C major scale, a conductor in Germany simply left it all out, considering it too upsetting to submit to his audience. But really it is the third movement that constituted the great innovation. Beethoven used the term Menuetto, but this is no decorous courtly dance such as Haydn and Mozart used in almost every symphony. Full-bodied, electrifying, almost insolent with its dynamic contrasts, this is Beethoven's first orchestral Scherzo, though he had conceived the style and even used that term in his Trios Opus 1, Nos. 1 and 2. It may have been a placating concession to those resistant to change that led him to write in the word Menuetto at the head of a true Scherzo.

CONCERTO IN E MINOR, OPUS 64 FOR VIOLIN AND ORCHESTRA

Born in Hamburg, 1809 — died in Leipzig.

In 1836 Mendelssohn wrote to his devoted friend, the celebrated violinist, Ferdinand David, "I should like to write a violin concerto for you next winter. One in E Minor runs in my head, the beginning of which gives me no peace." True Romantic that he was, he went on to say, of a Symphony he was then composing, "I feel that in every fresh piece I succeed better in learning to write what is in my heart, and after all, that is the only right rule I know."

However, the Concerto was not completed for eight years, and for all its spontaneity it was worked over with scrupulous care and the smallest details were considered. Evidently Mendelssohn had consulted David often, and an interesting letter, written after the score had been sent to the publisher, asked his opinion of many little changes before being irrevocably set in type. He questions the pizzicato accents in the Adagio, the arpeggios after the cadenza; they must begin immediately in tempo, "is this too exhausting for the player?" Was it all right to add two bars here and delete one in another place? After many such queries the letter ends, "Thank God that fellow is through with his Concerto, you will say."

The Concerto is a perennial favorite, time has not marred its fresh, inherent charm. The soloist enters on the second bar and dominates throughout in perfect violinistic writing as the melodious lines unfold. There is no pause between movements — the grave song of the *Andante* grows out of the opening *Allegro*; after the slow movement there is a short transitional section with the violin in thoughtful declamation, based on the opening theme of the Concerto, then a series of horn calls leads to the closing movement. When the *Allegro Vivace* is reached the violin is accompanied by the flute in a gay figure, reminiscent of the "Midsummer Night's Dream" Overture. The Finale is true virtuoso writing and the climax one of dazzling brilliance.

FOURTH PAIR SUBSCRIPTION CONCERTS - 1960-61

Wednesday Evening, January 11 at 8:30 p.m. Thursday Afternoon, January 12 at 3:00 p.m.

GRACE WHITNEY, Cellist; AUDREY NOSSAMAN, Soprano;

FRANCIS FUGE, Flutist

Suite No. 2 in B Minor	Bach
Concierto Galante for Cello and Orchestra	Joaquin Rodrigo
Four Last Songs	Richard Strauss
Variations on a Theme by Haydn	Brahms

LOUISVILLE PHILHARMONIC SOCIETY

INCORPORATED

ROBERT WHITNEY, Musical Director

OFFICERS AND DIRECTORS

Mr. B. Hudson Milner	President
	Vice-President
	Vice-President
	Vice-President
Mrs. Charles W. Allen, Jr	Secretary
Mr. Richard M. Sellers	Treasurer
Mr. Dwight Anderson	Judge Alex P. Humphrey
Mr. J. Gordon Baquie	Dr. Richard M. Kain
Mr. Sevier Bonnie, Jr.	Mrs. Dennis H. Long
Judge Raymond F. Bossmeyer	Mr. Robert L. Milius
Miss Fanny Brandeis	Mrs. Lawrence Minish, Jr.
Mrs. John Welburn Brown	Mr. Sam V. Noe
Mrs. Thomas W. Bullitt	Dr. Rudolf J. Noer
Mr. Robert T. Burke, Jr.	Mrs. George W. Norton, Jr.
Mrs. Dann C. Byck	Rt. Rev. Monsignor Felix N. Pitt
Miss Edith Callahan	Mrs. Dillman Rash
Mr. S. Tinsley Campbell	Mr. James N. Ravlin
Mrs. Archibald P. Cochran	Mr. Merle Robertson
Mr. John Davenport	Mr. John F. Simons
Dr. Philip Davidson	Mr. Richard VanHoose
Mr. Charles P. Farnsley	Mrs. James B. Wakefield
Dr. Maurice T. Fliegelman	Mr. Hubert T. Willis

Mrs. Morris B. Belknap, Honorary Life Director

WOMEN'S ASSOCIATION

Officers	
Mrs. Thomas W. Bullitt	President
Mis. James U. Smith	Wice Duesident
Wis. Jack Shapero	Wice Dussidant
Mis. II vili Abeli, II.	Ilica Dussidant
Mrs. Charles Monohan	Pagadina Sanat
Mrs. Arthur Keeney	Comment of Secretary
Mrs. Rudolf J. Noer Mrs. Alex G. Booth	Corresponding Secretary
Mrs. Alex G. Booth	1 reasurer
C. Zooth	Editor for Notes

ADMINISTRATIVE STAFF

R. H. Wangerin, Manager

Fay Sparks, Assistant Manager Mona Griffin, Bookkeeper

Dr. Gerhard Herz

Grace Whitney, Youth Concerts Susan M. Cobb, Receptionist

Thomas Fenn, Assistant to Manager

Offices: Columbia Auditorium 830 South Fourth Street Louisville 3, Kentucky JUniper 7-8681



PERSONNEL OF THE ORCHESTRA ROBERT WHITNEY, Conductor

VIOLIN *Paul Kling Concertmaster *Richard Skerlong Asst. Concertmaster Walter Toole Ruth Scott French Harold Wich Katherine S. Lurton W. A. Ament Joseph H. Klan Rubin Sher Mary Catherine Klan Principal Second Fernand W. Hunziker Carol Hughes Mary Poore Alfred A. Rauh Philip Noer

VIOLA

*Virginia Schneider

Principal

Carl R. Eckhart

Edna Louis

Marion Korda

Thomas Fenn

Walter Viohl

June McCoy

VIOLONCELLO

*Grace Whitney

Principal

Renato Mastropaolo

William B. Doolittle

Marjorie Griffin

DOUBLE BASS
Jarrett Fankhauser
Principal
Betty J. Olliges
Laurane Thorn
Murray Grodner

FLUTE Francis W. Fuge J. Thomas Jackman Ruth Hilton

PICCOLO J. Thomas Jackman OBOE
Carolyn Hauptman
Albert Asch

ENGLISH HORN Albert Asch

CLARINET James Livingston Jack Crutcher

BASS CLARINET Walter Viohl

BASSOON
Donald W. Nelson
Jo Ann Baxter

HORN
Dudley Howe
John Hankins
Eugene Davis
William Sloane
James Jones

TRUMPET
Leon Raper
Carl Raible, Jr.
Charles T. Grubb

TROMBONE
Paul W. Conrad
Mildred Kemp
Alvin E. Rogers

TUBA Robert B. Tucci

HARP Irma Dell Barkhausen

TIMPANI Theodore S. Otten

PERCUSSION Terry L. Hulick

PIANO AND CELESTE Ernesto Gittli

PERSONNEL MANAGER Theodore S. Otten

LIBRARIAN Carolyn Hauptman

PROPERTY MANAGER William M. Hawkins

^{*}Members of The Louisville String Quartet

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 1:00 P. M. December 8, 1960 PROGRAM Theme with Variations, in C major. Haydn Shirley Prow, piano (Anderson) Piece Concertante . . Samuel Rousseau Terry Cravens, trombone (Lyon) Mrs. Harold Wich, piano A Ballad of Trees and the Master . Sven Lekberg Bedtime Song (from "Songs for Karen") .Gail Kubik Linda Owen, soprano (Nossaman) Billie Cash, piano Andante et Scherzo . . Ed. Barat William Wich, trumpet (Raper) Mrs. Harold Wich, piano Sonata in C. major, K. 420 . Scarlatti Sonata in D minor, K. 517 . . Scarlatti Gayle Mills, piano (Anderson) Sonata VIII Arcongelo Corelli Prelude Allemande Sarabande Lloyd Collins, trumpet (Raper)

Mary Helen Romine, piano

Sonata No. 1, Op. 120 . Brahms Allegro appassionato (first movement)

> Gwyn Decker, viola (Kling) Gayle Mills, piano

Sonata in G major, Op. 79. Beethoven Presto alla tedesca (first movement)

Ruth E. Fossit, piano (Aldrich)

Andante and Scherzo . . Henri Busser

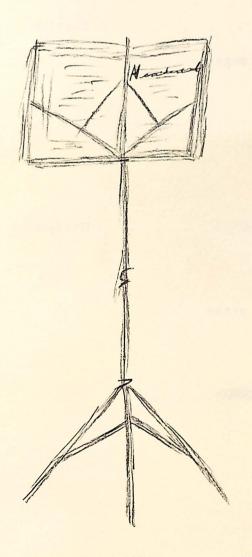
Tom Giles, trumpet (Raper)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

PATRICK MC GUFFEY, Trumpet (student of Leon Raper)

assisted by



Ernesto Gittli, Piano

Carole Gittli, Organ

Laurice Booker, Soprano

William Wich, Trumpet

Mildred Kemp, Trombone

James Jones, French Horn

Robert Tucci, Tuba

Gardencourt

December 9, 1960
8:30 p.m.

PROGRAM

I

Let The Bright Seraphim Handel (from Oratorio "Samson")

soprano, trumpet, and organ

Concerto in D Torelli

trumpet and organ

II

trumpet and piano

INTERMISSION

III

Saral	pande	and	Min	uet	•		•				.Bach
Two	Pieces		•	•							Schein
					В	rass	Qui	ntet			

IV

BALDWIN PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Student Recital December 10, 1960

Gardencourt

10:30 a.m.

Bourree

J. S. Bach

Carol Pitts, piano (Graves)

Gypsy Dance Happy Fairy Tale Haydn Shostakovich

Patty Wolfe, piano (White)

Rondino (duet for four hands)

Beethoven-Lambert

David and Richard Hays, pianists (Anderson)

A Happy Fairy Tale The Mechanical Doll Shostakovich Shostakovich

Mary Wilanna Smothers, piano (Anderson)

Folk Song, Opus 38, No. 2 Elfin Dance, Opus 12, No. 4

Grieg Grieg

William Stalnaker, piano (Anderson)

Mendelssohn

Venetian Boat Song, F-sharp minor, Opus 30, No 6

Glenna Dockery, piano (Anderson)

From The Well-tempered Clavier, Book 1

Bach

Prelude and Fugue in C minor Prelude and Fugue in D minor

Rumanian Folk Dances

Bartok

Linda Long, piano (Anderson)

Romance, Opus 50, F major

Beethoven

Pamela Couch, violin (Kling) Elizabeth Moeller, piano (Gittli)

Phantasie in D minor, K. 397

Mozart

Gregory Coin, piano (Anderson)

Doctor Gradus ad Parnassum

Debussy

Graeme Gilmore, piano (D. Owen)

From French Suite, No. 6

Bach

Allemande Gigue

Martha Mahin, piano (Anderson)

Steinway Piano

The University of Louisville School of Music, Preparatory Department cordially invites students and their families to a Christmas Program and Party to be held

CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

presents

JUILLIARD STRING QUARTET

ROBERT MANN, Violin RA
ISIDORE COHEN, Violin CL

RAPHAEL HILLYER, Viola CLAUS ADAM. Cello

The Playhouse, Saturday, December 10, 1960, 8:30 P.M.

PROGRAM

Quartet in C Major, K. 465 ("Dissonant")...........MOZART

Adagio - Allegro

Andante cantabile

Menuetto: Allegretto
Molto Allegro

Lyric Suite (1926)......BERG
Allegretto gioviale (1885-1935)

Andante amoroso

Allegretto misterioso — Trio estatico Adagio appassionato Presto delirando Largo desolato

INTERMISSION

Leicht bewegt

Ziemlich fliessend
Sehr langsam
Ausserst langsam
Fliessend

Quartet in F Minor, Opus 95......BEETHOVEN
Allegro con brio

'Allegretto, ma non troppo 'Allegro assai vivace, ma serioso
Larghetto espressivo -'Allegretto agitato 'Allegro

Records: RCA Victor Red Seal Columbia Masterworks Philips

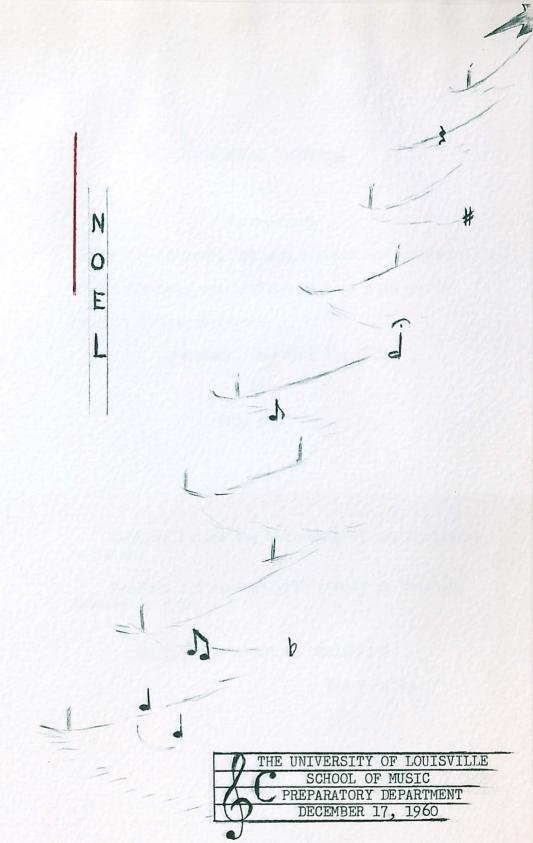
Colbert-Laberge Concert Management 105 West 55th Street New York 19, New York

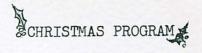
Next concert in the Series
BUDAPEST STRING QUARTET, Assisted by Mieczyslaw Horszowski
Saturday, January 21, 1961

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	12:00 P. M. December 13, 1960					
	PROGRAM					
Christus, der ist (Choral mit 12						
Mary Kay Jones, organ (Hopper)						
Sonato III Largo Allegro Spiritoso	Johann Ernst Galliard					
	Tom Trueblood, trombone (Lyon) John Corbett, piano					
Concerto in C for	Oboe					
	Kenneth Groeppe, oboe (Hauptman) Otto Feddern, piano					
Two Chorale Prelud	es: Bach					
	da Komm' ich her (Fantasie) da Komm' ich her (Fuge)					
	Otto Feddern, organ (Hopper)					
Trumpet Concerto . Allegro	Johann Hummel					
	Edward Cooper, trumpet (Raper) Mary Raper, piano					
Partita V Praeambulum Corrente Tempo di Minue	Johann Sebastian Bach					
	Ann Gilligan, piano (B. Owen)					
Sonata No. 10 . Preludio Allemanda Sarabanda Gavotta Giga	Ascangelo Corelli					





at

Gardencourt

All of the mothers, fathers, sisters and brothers of our students are invited to come join us in singing Christmas Carols

Saturday, December 17, 1960

at

3:30 p.m.

This will mark the beginning of our Christmas vacation.

Lessons and classes will resume on Tuesday, January 3, 1961.

WE WISH YOU A JOYOUS CHRISTMAS!

The Faculty